

January 20, 1960

Mr. A. C. Priemer
W. J. Saunders & Co., Inc.
24 Stone Street
New York 4, N. Y.

Ref. No. 74919

Dear Mr. Priemer:

After Mr. Gilio so kindly telephoned me, I went over all our records to ascertain which sculpture was under consideration and finally traced it to a letter I sent you on May 1, 1959 - or rather a copy of a letter I sent to Mr. Gilio on that date. A copy of this is now enclosed. I heard nothing further until I received your recent bill for \$43.70 (as opposed to \$42.20). I presume this is the same item.

Now it occurs to me that it may not be the Christus but it is very difficult for me to check against the records as in all the papers received from you and the Treasury Department, or rather the Bureau of Customs, Entry #991785 refers to a brass sculpture.

Will you therefore be good enough to give me some further identification, since the duty would not be placed on an item without such identification? Then we can check into it further.

Many thanks for your cooperation.

Sincerely yours,

EGH:pb

Copy to Mr. J. R. Gilio, Examiner
Bureau of Customs
Office of the U. S. Appraiser
201 Varick Street
New York 14, N. Y.

Not to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be substantiated after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

February 2, 1968

Miss Nancy Miller
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 3, Minnesota

Dear Miss Miller:

Finally I managed to assemble all my travel accounts
and am now enclosing a statement which is self-explan-
atory.

In addition I am forwarding you the check which I have
endorsed and which I should like to see applied to your
purchase fund devoted to the work of local artists.

My very best regards.

Sincerely yours,

EGH:ph
Enclosures(2)

87.11

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January 27, 1968

Mrs. Martin Sargent
800 Washington Street
Bath, Maine

Dear Mrs. Sargent:

As I advised you during our telephone conversation -- and I am most grateful to you for calling me -- I was leaving for Utica that day and did not return until last evening.

Before I left, I talked with Marguerite Zorach, reporting our conversation. I suggested that she give it serious consideration and make the decision during the weekend. She called me this morning and agreed entirely with my suggestion, which follows. However, as an explanation, appropriate under the circumstances, I want to tell you why this decision has been made. You know, of course, that the Texas incident -- also initiated by the Artists Professional League, aided and abetted by Colonel Alvin Owsley of Dallas, past national Legion commander, who organized the local American Legion, plus a committee called "The Minute Women" -- constituted the reason why the bank rejected the sculpture which was to have been affixed to the facade of the new building. While the bank carried out its contract for the sculpture and paid for it, the publicity and the continuous attacks on Zorach, with the accusation of Communist party affiliation, affected Zorach so that he suffered a stroke. While it has been proved conclusively that he was at no time connected directly or indirectly with the party, the publicity which in each instance was organized by the Artists Professional League, the letters that were written by their members to Congressmen and to the Un-American Committee -- which incidentally has just received a tremendous new appropriation -- cannot be stopped by honorable citizens. To quote Senator Herbert Lehman from a statement published by the New York Times on May 2, 1956:

"To have seen Congress permit its chambers to be used as a privileged sanctuary for the launching of irresponsible assaults against the good name of perfectly loyal individuals and institutions."

I am adding a quote from the San Antonio News editorial of July 16, 1966, when the museum in that town had the courage to put on a large Zorach exhibition in the face of all the protests:

"Could these patriotic societies, innocents in the art world's bitter battle of issue, perhaps have lent themselves, unwittingly, to one more desperate effort by dishonest art

MRS. E. M. JETTE
BURGESS HOUSE
SEBEC, MAINE

feel that you can support this program to the extent of becoming
a patron or sponsor member. You know that the money will be
put to good use, and that we will be most appreciative and thankful.

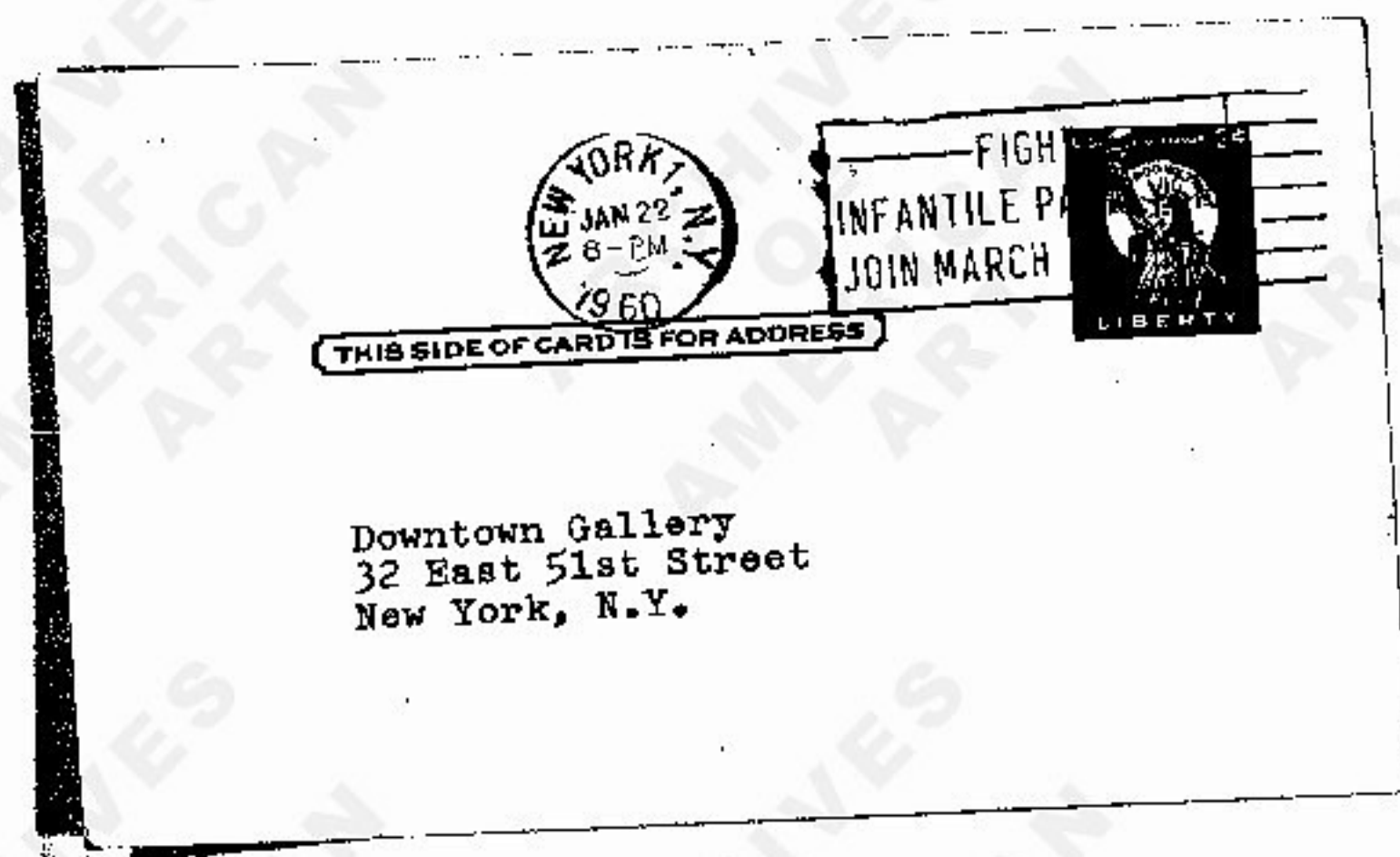
Mr Jette joins me in sending our good wishes.

Sincerely,

E. M. Jette

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January 26, 1968

Mr. Otto Preminger
30 West 55th Street
New York, N. Y.

Dear Mr. Preminger:

Because I have been away from New York for several weeks I did not have occasion to read about your laudable and courageous stand in openly rehiring Dalton Trumbo. As far as I know this is the first gesture of its kind and, I hope, will establish a precedent; that it will also make a permanent slogan among our government officials the statement made by President Eisenhower reported in the San Antonio News editorial on July 18, 1956:

"For our Republic to stay free, those among us with the rare gift of artistry must be able freely to use their talent. Likewise, our people must have unimpaired opportunity to see, to understand, to profit from our artists' work."

And so, with many others whose reaction to your act evoked a response of deep admiration, I am

Sincerely yours,

EGH:pb

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THE MAYO HILL COLONY, INC.
 Chequesset Neck Road
 Wellfleet on Cape Cod, Massachusetts
 Colony Club Vacation House, with its large picture
 windows and cool, secluded porches, is settled among
 pine groves and overlooks Cape Cod Bay.

Photo by Quinn Studio



Well-Buty
 off in A. M. for
 several weeks of
 delay. Should you
 get down there I'll
 beat some old ads.
 1200 E. Atlantic Ave.
 Do - come -!

SA1035

Tom

Gaglione

Mr. E. S. Halpern
 32 E. 51st St
 New York, N.Y.

Postpaid for Bradley & Company, Inc., Boston 16, Mass.

Price to publishing information regarding sales transactions, transactions are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



EXCELSIOR SAVINGS BANK

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130 SECOND AVENUE
CORNER 44TH STREET
NEW YORK 21, N. Y.

221 WEST FIFTY-SEVENTH STREET, JUST EAST OF BROADWAY
NEW YORK 19, N. Y.

TELEPHONE NUMBER
BOTH OFFICES
CIRCLE 7-6400

January 22, 1960

1902 31 East 51st St., NYC

31 East 51 St. Corp.
31 East 51st Street
New York 22, N.Y.

Gentlemen:

With reference to the mortgage we hold on the above premises, we enclose herewith our form for income, expenses and itemized rents which we require all mortgagors to submit once a year before January 31st.

Will you kindly fill in all the information requested on this form and return it to us as promptly as possible. Please use your 1959 figures for income and expenses and furnish us with the rent roll for the current month.

In the event that you operate on a fiscal year basis, kindly so advise us and send us your figures for the latest complete year. If you have owned the property less than a year, please advise us the date you acquired the property and forward us the current itemized rent roll only.

Very truly yours,

EXCELSIOR SAVINGS BANK

By:

Eugene R. Hagemeyer

ERH:nfw
Enclosure

NEW SCHOOL FOR SOCIAL RESEARCH

66 WEST TWELFTH STREET, NEW YORK 11, NEW YORK

ORegon 5-2700

February 5, 1960

Mrs. Edith Gregor Halpert
Director, Downtown Gallery
32 E. 51st Street
New York, New York

Dear Mrs. Halpert:

As I told you the other day we intend to open March 21st a large retrospective exhibition of the Art Department of the New School which celebrates its 40th anniversary. We intend to show the works of about 40 artists who have taught here. On this occasion a \$5000 Purchase Award will be assigned by the newly established Albert A. List Art Fund to buy one or several works of art shown in this exhibition. The choice will be made by an independent jury consisting of an art critic, a museum director and an art collector. The work or works of art thus purchased will belong to the New School for Social Research.

Four of your artists have taught at the New School. They are Abraham Rattner, Stuart Davis, William Zorach and Yasuo Kuniyoshi. I would be greatly obliged to you if you could send me as soon as possible the title and measurements of two of the works by each of the above artists which you would consider sending to this exhibition. We intend to assemble the painting, sculpture and graphics to be shown in this exhibition by the 10th and the 14th of March. About this and all other necessary details, I will get in touch with you very soon.

With greetings and best wishes, I remain

Very sincerely yours,

Paul Mooney

PM/bjs

January 26, 1969

Mr. Gudmund Vigtel
Assistant to the Director
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Mr. Vigtel:

Thank you for your letter and for all the information included therein. The catalogues arrived on Saturday and I am pleased that you made the corrections in the date. My handwriting is really quite impossible and I am sorry to have put you to all this trouble.

I am grateful also for the newspaper clippings. Frankly, I was surprised with both, as the New York press rarely makes any analysis now that there are so many museum activities and more than two hundred galleries in the city. Both girls did very well. All in all, I am very pleased with the exhibition and hope that you and your confreres are satisfied with the attendance and the response.

My very best regards.

Sincerely yours,

RGM:pb

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CHARLES MANN

1-25-60

Dear Miss Haper: Would like to do interview-type article with you as respondent. Plan this possibly for magazine. But agent suggests book -- with pictures -- says you are far too important for mag alone. Sure he will attract publisher.

Opening chapter or (s) on you, your role as friend of American artist -- treatment to also dramatize director's role in art world.

If you agree to project, would like to use tape recorder for purposes of accuracy and portrait of you in essence. When transcript is completed, will submit to you for approval and further comments.

Approaching only you at this time.

Await your comments.

Sincerely yours,

Charles Mann

79-15 35th Ave.
Jackson Hts. 72, N. Y.

P.S. Forgive written note. Typewriter being repaired.

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The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

February 4, 1960

Mrs. Harry Baum
5159 34th Street
Washington, D. C.

Dear Mrs. Baum:

This is to remind you to mark one of the catalogues with the locations of each piece, i. e. where each is to be delivered in New York. Delivery will take place on March 1st.

With best regards,

Sincerely yours,

G. Vigtel

Gudmund Vigtel
Assistant to the Director

GV/s

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January 26, 1960

Mrs. Henry J. Trolin
100 Park Avenue
New York, N. Y.

Dear Mrs. Trolin:

Just for the record, I wanted to let you know that the Rattner painting, MOSES...I AM, is now in the gallery together with the Zernach sculpture, and it occurred to me that you might like to come in to see both of these and decide whether you would like to have the color transparency at this time.

I look forward to seeing you.

Sincerely yours,

EGHapb

53 EAST DIVISION STREET, CHICAGO 10, ILLINOIS / SUPERIOR 7-0500 / CABLE: RICHFEIGEN

RICHARD FEIGEN GALLERY INC.

January 29, 1960

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22

Dear Mrs. Halpert:

Thank you for your letter of January 26 and also for
returning our check.

You are certainly correct about payment having been
made back in October and it seems our confusion came
in thinking that the painting was on consignment to
us which was not at all the case.

Your help on this matter has been very much appreciated
and we are just sorry to have caused you so much trouble.

Sincerely,

RICHARD FEIGEN GALLERY

Denise Sels
Denise Sels

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HOWARD H. FOGEL

35 LINDEN BOULEVARD
BROOKLYN 26, NEW YORK
BUCKMINSTER 2-2906

January 25, 1960

Mr. John Marin
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mr. Marin:

I am enclosing a check for fifty five dollars (\$55.00) in accordance with our telephone conversation last week. It is part payment for the Ben Shahn silk screen work, Pleiades; two other payments, totalling another fifty five dollars, will be paid, one in February, another in March.

The matter of a frame disturbs me. I would prefer something as simple as possible, and I was wondering if a white mat would not be appropriate --- the type used for the photographic exhibits.

I shall be in on wednesday to pick up the print, and we can discuss it then. I trust that it will be ready and that I will be able to handle it in the subway.

Thank you for your cooperation.

Sincerely,

Howard H. Fogel
Howard H. Fogel

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Jan. 25, 1960

Miss Hulda Curl
Walker Art Center
1710 Lyndale Ave. South
Minneapolis 5, Minn.

Dear Miss Curl:

Your shipment of the Collectors Club Exhibition was returned to us today.

Unfortunately, the glass was off the watercolor, O'Keeffe, "Evening Star No. IV", #45 on our consignment; the glass was badly broken on the watercolor "Composition" by Paul Burlin. Will you please contact us on this matter at your earliest possible convenience.

Sorry this had to happen.

Sincerely yours

John Marin, Jr.

N O R T H W E S T



A I R L I N E S

1885 UNIVERSITY AVENUE ST. PAUL 1, MINNESOTA

January 27, 1960

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

I have your letter regarding your unfortunate experiences in connection with your flight with us early in December and regret this delay in writing to you. A check covering an adjustment on your ticket has already been forwarded.

In checking our operating reports I find that when the plane for your flight from New York was being given its pre-flight check one of the engines operated at excessive revolutions. This can be caused by a number of relatively minor malfunctions but in this instance the trouble could not be located and it became necessary to replace the complete propeller assembly.

I do want to apologize for your inconveniences resulting from this delay and only wish we could have had the opportunity of serving you under more favorable circumstances.

Sincerely,

S. F. Wyman
Manager - Passenger Service

SW/at

AIR *
MAIL

PAR *
AVION

January 26, 1960

Mr. Al Marshack
307 East 55th Street
New York, N. Y.

Dear Mr. Marshack:

We had such a brief chat when you dropped in some weeks ago that I did not get an opportunity to find out more about your plans.

Unless they are very secret, won't you please let me know about them and also where and when I may see the paintings you brought back with you? I can assure you all this will be kept a deep secret.

I look forward to seeing you at our party on the 25th.

Sincerely yours,

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POL

February 2, 1960

Mrs. Rose Gimbel Stecker
The Drake - 1512 Spruce Street
Philadelphia 2, Pennsylvania

Dear Mrs. Stecker:

Enclosed please find catalogue of our current exhibition.

We shall be very glad to place your name on our mailing list
for any future publications.

Sincerely yours,

EGH:ph
Enclosure

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January 21, 1900

Mr. Robert H. Luck, Special Representative
The American Federation of Arts
1083 Fifth Avenue
New York 25, N. Y.

Dear Mr. Luck:

Considerably snowed under upon her return from a series of out-of-town and out-of-the-country trips and on the eve of her departure for another, Mrs. Halpert asked me to acknowledge your letter of January 5th and to let you know that the photographs have been received.

Mrs. Halpert is most grateful to you for your courtesy in sending them and both she and Mr. Allen appreciate the kind remarks in your last paragraph, returning their best wishes to you for the New Year.

Sincerely yours,

Margaret M. Babcock

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of his paintings. I have
no idea of their cost
nowadays, but could cer-
tainly come & see what
you have & you have
a few. Otherwise could
you let me know who
does have them?

Thanks in advance &
it will be nice to see you
again.

Sincerely
Stacy Ward
(Mrs. J. Ward)

Feb 1

February 5, 1980

Mr. Louis Regenstein, Jr.
Smith, Kilpatrick, Gady, Rogers & McClatchey
Bart Building
Atlanta 3, Georgia

Dear Mr. Regenstein:

You were very kind indeed to send me so nice a note and I might say that there is nothing so pleasant in a dealer's life as finding a true rapport at first sight. It was a great pleasure to meet you and Mrs. Regenstein and I am very pleased that you will shortly experience the same pleasure I have had from the Zernich torso.

My niece, who lives in Washington, will arrange for the shipping of the sculpture to expedite delivery to you.

I hope that you will have occasion to be in New York in the near future. Do let me know in advance so that we can arrange for an evening and possibly with the sculptor.

My best regards.

Sincerely yours,

EGH:pb

January 20, 1900

Mr. J. H. H. H. H.
100 West 11th Street
Cincinnati, Ohio

Dear Mr. H. H. H.:

Thank you for your check. A receipted bill has been mailed
to you and the painting was packed and is now on its way.

After having seen only the small black and white photograph
and after you will be delighted on seeing the original painting.
It is one of the outstanding examples of the period.

I hope that you are planning to be in New York sometime in
the near future. It will be so nice to see you.

Sincerely yours,

Wm. H. H.

not to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is of interest to persons other than the artist or purchaser.



a publishing information regarding sales transactions, here are responsible for obtaining written permission with article and publisher involved. If it cannot be obtained after a reasonable search whether an article or not is living, it can be assumed that the information is published 60 years after the date of sale.

330 TOMPKINS AVENUE

Cable Address "Romeike" New York

STATEN ISLAND 4, N. Y.

Telephone G1bralter 7-6800

February 4, 1960

Established in 1881
by HENRY ROMEIKE
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tinguished by its com-
pleteness.

Miss Edith G. Halpert, Dir.
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Miss Halpert:

We will investigate your account with our readers
and certainly cannot understand why you are not receiving
clippings as we subscribe to most every daily paper
published throughout the entire United States also most
of the papers in Honolulu.

Sincerely yours,

HENRY ROMEIKE, INC.

H. J. Rubin

NJR:10

Mrs. Edward R. Wehr

3035 West Wisconsin Avenue, Milwaukee 8, Wisconsin

Several persons in this area have
been giving them trouble - I hope
I hope to see you in Deco
lyrk in late April when I shall
fly to Cleveland, Pittsburgh, Washington
then Philadelphia for a "look see"
at various pictures and other
things I am interested in -

Most sincerely
Ed. E. Wehr

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essentials are responsible for obtaining written permission
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purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Dear Edith - many thanks ^{11/21} for
the invitation to the 62K m. opening
Will be there short of great
emergency. Have missed seeing
you very much - Best always,
Bruce



MUSEUM OF ART, SCIENCE & INDUSTRY

NINETY ACRES PARK, BOX 999 • BRIDGEPORT, CONNECTICUT

275 Congress Street

OFFICE OF THE DIRECTOR

January 28, 1960

Miss Edith Gregor Halpert
Newtown, Connecticut

Dear Miss Halpert:

I'm sending under separate cover a brochure describing the new Museum of Art, Science and Industry which is to be erected near the Merritt Parkway, on the town line of Bridgeport, Fairfield, Easton and Trumbull. Newtown is one of the five other towns cooperating in the development of this new Museum.

We have put together a Science Advisory Committee for this new Museum, which contains distinguished scientists from industry and universities, and are now in the process of doing the same for an Art Advisory Committee. I'm attaching a list of those who have already agreed to serve on this Committee, and I would very much hope that you would be willing to join the group.

The responsibilities of membership on this Committee would not be onerous. We would like to consult the individual members, and occasionally the Committee as a whole with respect to collecting policy and exhibition policy in the new Museum.

If you have any questions which the brochure itself does not answer, I would appreciate your calling me (EDison 4-8446).

Cordially,

Earle W. Newton
Earle W. Newton
Director

EWN/ohn

WILLIAM S. SIMPSON, President • HAMILTON MERRILL, Vice President • MRS. MARSHALL BASSICK, Secretary • WILLIAM L. LASHAR, Treasurer
EARLE W. NEWTON, Director
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SOLOMON ETHE • TWENTY-FIVE FIFTH AVENUE • NEW YORK 9, N. Y.

February 2, 1960

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Enclosed is a photograph of a Pasoin oil painting that I purchased from Mr. Budapest Usui who is well acquainted with you. He purchased it from the sculptor Harry Ziegler and this painting was known by Kuniyoshi and Mrs. Kuniyoshi.

Mr. Usui suggested writing to you and asking that you write on the back of the photograph that it is a Pasoin. I would be perfectly willing to reimburse you for your time and effort on my behalf.

Your help would be most gratefully appreciated. Hoping to hear from you at your convenience, I remain

Very truly yours,

Solomon Ethel

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The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

February 3, 1960

METROPOLITAN 8-3211

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Your exhibition is proving to be, not unexpectedly, very popular and I have had many pleasant comments on it from people who come in especially to see it, and from the Trustees.

I would like very much to talk with you at some length about the future and would like to bring along Henri Dorra and Jesse Barnett, for I think the time has come when we can discuss plans for the future which, as you know, is close to my heart.

Our fund raising drive is rolling along at a most satisfactory clip, and we have received \$9,000 in membership gifts in January without any high pressure tactics or hoopla. We are also making considerable progress in restudying the Gallery's physical layout which is being done by a local architect, Waldron Faulkner, which we think will result in marked improvements.

I am sending you herewith the photograph that was taken at the Opening which you might like for your archives.

Would it be possible for you to receive our delegation on Monday the 15th? I imagine a late afternoon date might be more convenient for you, but any time would be satisfactory to us.

With cordial personal regards, I am

Sincerely yours,


Director

HWW/arf

enclosure

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Mr. Carl Wright

February 2, 1958

07031 2 THE GAZETTE OF INDIA

would prefer to have no mention made of it, as the other artists may be offended for not being included in this arrangement. I shall promise to let you know well enough in advance both about the show and the planned association. I shall also let you know about whatever arrangements we succeed in making in connection with a major exhibition for the Academy.

This exhibition starting with my visit to Honolulu has proved one of the most stimulating and gratifying in many years. Every one who comes in is struck with the fresh quality and personal expression represented in the paintings on view, as opposed to the academicism so prevalent, combined with the many exhibitions organized for shock value. Even the short review in the Herald-Tribune is provocative in its indirect attack on the simulated Orientalism which has cropped up together with the room-dividers, accessories, etc., at several

And so, I am very happy about the whole thing and hope that there will be some favorable reversion in connection with this offer to the exhibition that is in the same territory.

My very best regards, and do send me any clippings which will be of interest. Incidentally, Fujita spent considerable time here discussing the show and getting information for an article he plans for the Star-Bulletin. In this, too, I should like to have, when it appears.

Sincerely yours,

I am enclosing the four letters which have already been
 enclosed to you at one of the above mentioned
 addresses. I believe I should like to see you
 very much.

ECLE pb

Enclosure (5)

In a competitive art world I would prefer not to have any mention made about the fact that I am a Jew and that I am a Jew. I would like to see the film, since all the paintings except those now hanging have already been sent to the National Art Center where they are shown on February 23rd. By the time they are returned, it will be rather late, I am afraid, and it seems more likely that the exhibition will be postponed until the next season when we will make the public announcement. You can understand why I



2100 West 75th Street • Kansas City 15, Mo.

2 February 1960

Mrs. Edith Halpert
Downtown Gallery
32 East 51
New York, New York

Dear Mrs. Halpert,

We want to thank you for your kindness to us. We know that you must have been very tired and that we kept you very late. If it is any satisfaction, you gave us more confidence and exhilaration than anyone else could have...or did.

We certainly hope that you will be able to send us some paintings this summer while the gallery is closed. We know that they would be as fine as any we could ever have.

We will hope to hear from you in the future.

Sincerely,

Bill & Melissa Howell

Bill and Melissa Howell

Enclosed is a Lawrence picture which I have saved since I was about 15 years old. I send it, I guess, to let you know that we will do our best with anything you send us, and that we will show the paintings with warmth and appreciation.

M.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Ferry, 230 E. 71ST St., N.Y.C. If you
will be kind enough to tell
me the cost of delivery I shall remit
it to you immediately.

Yours sincerely

Vander Feldman

Could say of them that they are a
nation of culture-mulchers. In the
newspapers the break-down comes to
1 page foreign news
1 " business news (sheep markets
and so on)
2 pages local news (mostly auto
accidents and weather reports)
6 pages sports
5 pages of small advertisements
largely "help wanted"
1 p. editorials and letters to the ed.

But you could change this.

Were having a fine time. Ben
& Bernarda are the best possible
traveling companions. Lots of
sleep (when were not on the move.)

Best to you -

Spiv

UNIVERSITY OF CALIFORNIA

DICKSON ART CENTER
LOS ANGELES 24, CALIFORNIA

February 5, 1960

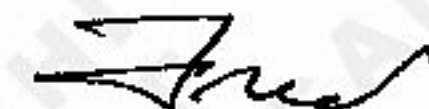
Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I saw Jerry Donson yesterday. He was here to see our Spanish Exhibition, and we spoke of you and your possible plans. I think that he and his wife very much want in, and thought perhaps I should convey this impression.

We are having a great success with the Spanish Masters Exhibition, and in short, we agonize along. My own painting goes along merrily, too. Adja Yunkers was out here, and though he, too, was an old friend, he was very much sent by my painting. I cannot altogether attribute this to friendship as he did not use to be so, and this, too, was a moment of cheer.

Yours ever,



Frederick S. Wight
Director of the Art Galleries

FSW:cf

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February 5, 1969

Mr. Solomon Ethel
25 Fifth Avenue
New York 3, N. Y.

Dear Mr. Ethel:

Thank you for sending me the photograph.

Much as I should like to be of service to you, I am not personally familiar with the painting nor am I considered the authority on Picasso.

Therefore I would suggest that you communicate with Klaus Perls, who is the official representative for the work of Picasso.

Sincerely yours,

EGH:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

EVELYN RINGOLD

1204 STRATFORD AVENUE MELROSE PARK, PA.

February 3, 1960

The Downtown Gallery
32 East 51 Street
New York, New York

Dear Sir:

For some time I have been interested in purchasing a copy of Ben Shahn's Silent Music. Is there a copy available. And what would the price be? Thank you for your courtesy in replying.

Sincerely,

Evelyn Ringold
Mrs. Herbert H. Ringold

MB
PL advise
entire
edition
sold
out yrs ago
Sorry -

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THE METROPOLITAN MUSEUM OF ART
NEW YORK 28, N. Y.

January 19, 1960

Mrs. Edith Gregor Halpert
Director
Downtown Galleries
32 East 51 Street
New York, New York

Dear Edith,

The administration of the Museum
has asked me to evaluate the following gifts
of Georgia O'Keeffe. They have asked also
that the valuation be for the time they
were accepted.

Accepted December 8, 1952
Cow's Skull: Red, White and Blue, 1931 ^{36x40} 6000.-

Accepted December 27, 1950
Corn, Dark ^{12 1/32 1984} 7500.
and
Drawing No. 13 (formerly known as charcoal
drawing No. 11) ^{No. 13 500.}

With many thanks,

Sincerely,

Robert B. Hale

Robert Beverly Hale
Curator, American Art

RBH/ss

WILLIAM ZORACH
276 HICKS STREET
BROOKLYN 1, NEW YORK

Feb 12 1960

Title "A SCENSION"

This figure expresses mans penetration
of space - The new age of science -
The seeking and finding of new forms -
the solving of new problems -
The vision of discovery, that
enhances and animates -
¶ There is both pain and exhaltation
in entering a space world and
seeking new horizons -
¶ We are entering a new era of
expansion beyond our planet -

In this era aluminum through
its intrinsic qualities will play
an ever greater and expanding role.

William Zorach

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

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Mr. Robert P. Griffing, Jr.

February 2, 1968

0031 22 22222222 2 -

And so, my very best regards to you and Mrs. Griffing, and the staff.

Sincerely yours,

ref: "5-20-62"

EGR, ph

and the line "I am very rich indeed" located on the same sheet.

the party was a large success, and with about 1000
participation in the show ground and grounds, as well as
entertainment, and where a New York Times and some
other newspapers were very kind. The show ground was
very large and a reporter for the New York Times
and a reporter for the Honolulu Star Bulletin. A few people
for night but everyone seemed very enthusiastic about the exhibit.
About ten paintings were sold in the first day, and their
receipts all by three of the artists — Betty, Blanche, and their
I shall try to get some more for the others, although not all
always successful. The public do look for reports. To do this
Stassen will tell you what all happened as he left for Honolulu
yesterday. He will also tell you that he was photographed with
Mrs. Lawrence Rockefeller.

may be some thing in their little for major exhibitions and- reason. When the expressed as well interest in the idea, there the paintings in the gallery, returning delivery for that and of the month when the returns and when I shall still have before this exhibition opened but she remained so some in of the last. I am also making a date with it. I should

one of the nicest things that has happened in connection with the show was the visit paid the gallery a few days ago by Kate with three other artists from Hawaii, now New York residents who came to thank me for facilitating the fact that Hawaii has "winners" -- and other than that for souvenirs. All in all, I am extremely happy about the whole thing and am most grateful to you, not only for all your personal kindnesses to me but for the general help in getting the show to me so painlessly (for me) and as

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February 5, 1960

Mr. Jerome Allen Denson
2260 East Ocean Boulevard
Long Beach 3, California

Dear Mr. Denson:

Just to let you know that I am not avoiding the issue or have lost interest, I am writing again to tell you that I am continuing to probe into the real estate situation. Until some plans are formulated to create more physical space, I am in no position to commit myself in relation to expanding the current activities.

I have another meeting with the attorney late next week and hope that I can get a definitive answer as to whether I can get more space in this building and whether or not it will be necessary for me to move to other quarters. You will hear from me thereafter.

My best regards,

Sincerely yours,

EG:pb

AFA

February 5, 1960

Mr. Lawrence J. Curcio
61 Vista Avenue
Medford 55, Massachusetts

Dear Mr. Curcio:

I was very pleased to receive your letter of February 2nd.

Indeed I should be very glad to discuss with you the project you have in mind. Although the article you referred to made no reference to my plans or for my reasons in acquiring the molds, I can tell you frankly that basically I wanted to establish the fact publicly that the Cushing molds were still in existence and that the six designs we selected would be made and marketed as "Cushing Originals" with the date of 1965 embossed in the copper. Other molds have been located from time to time and the manufactured vases were sold as antiques. Thus I felt that by advertising the fact that we were reproducing the six models anew and identifying them as such would call attention to the fact that there might be others in the market which were also new but were being sold as antiques.

If what you have in mind is the idea of "hand-fashioning" additional examples, we can arrange to sell you several of the molds with the proviso that you, too, would stamp the current date and sell these as "originals" produced in 1960, et seq. The collection I purchased is all-inclusive and there are some equally fascinating subjects included.

In any event, if you wish to make an appointment, I shall be glad to make arrangements accordingly.

Sincerely yours,

EGH:ph

February 5, 1960

Mr. George D. Fuller, Associate Director
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear George:

In going through my follow-up folder I discovered a letter dated December 2nd referring to some damage incurred in the shipment of the Deves to us.

Have you communicated with the insurance company regarding this matter? We have held up the restoration of OCTOBER 1935 awaiting word from you and have tucked away the eight pictures with the damaged frames.

I shall be most grateful for word from you regarding this situation.

And so, my very best regards.

Sincerely yours,

EBH:ph

See list 111

February 5, 1960

Mr. James W. Pester, Jr., Director
The Santa Barbara Museum of Art
1130 State Street
Santa Barbara, California

Dear Jim:

Just for the record I am enclosing a copy of the invoice sent to The Horton Fund in acknowledgment of the check.

Would you be good enough to sign this receipt and return it to us for our files.

Again I want to tell you how pleased I am that these two truly outstanding paintings have found an honorable home in your collection.

When do you plan to be in New York? I do wish you would let me know sufficiently ahead so that we can arrange for a fun party. Meanwhile, my best regards.

Sincerely yours,

EGH:ph
Enclosure

February 3, 1960

Mrs. Leon Grossman
Chairman, Art Exhibition Committee
The Jewish Community Center
1024 East Jersey Street
Elizabeth 4, New Jersey

Dear Mrs. Grossman:

Thank you for your letter of January 25th.

While we should be very happy to cooperate with you, it is impossible for us to make loans of paintings by any of the artists listed.

As of 1950 we were obliged to make a definite rule regarding consignments. Because our stock is either nil or very limited, we can cooperate only with a few museums throughout the country for very specialized exhibitions -- either one-man shows or exhibitions of historical context. On the other hand, if you would like to have the names of several owners who can lend pictures directly, we shall be glad to supply such information.

Sincerely yours,

RCH:pb

January 20, 1960

Mr. Jerome Allan Denson
2260 East Ocean Boulevard
Long Beach 3, California

Dear Mr. Denson:

Please forgive me for being so slow in communicating with you.

I have taken two trips since I saw you in Los Angeles and truly have not had enough time to discuss the matter with my niece nor to probe further into the real estate situation.

All I can say at this time is that I am very much interested and shall communicate with you, certainly within the next two weeks. Unfortunately I am off on another trip on Thursday which will make the specified time necessary.

Meanwhile, I want to tell you how much I enjoyed meeting you and seeing your publications, et cetera.

Sincerely yours,

EGH:ph

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February 5, 1960

Mrs. Edward R. Wehr
3035 West Wisconsin Avenue
Milwaukee 8, Wisconsin

Dear Mrs. Wehr:

The two drawings were received and a credit invoice was mailed to you promptly. According to our bookkeeper, a bill was made out some months ago when the group of pictures was shipped to you. If this has been misdirected or mislaid, we shall send you a copy immediately.

On reading further, I note your reference to the federal men and am now enclosing a corrected bill in duplicate. As a matter of fact there has been considerable checking, not only in Milwaukee but throughout the country as the Department discovered some serious "misdemeanors" as they call them, among collectors, dealers, museums, and particularly in the first two classifications where valuations were grossly exaggerated and all sorts of shenanigans practiced. Isn't it wonderful to be honest.

I can't wait until your next visit as I am so eager to hear about your trip and now in addition to compare notes about Honolulu. I wish I too could have stayed two months as a twelve-day visit is most inadequate. However, it was a wonderful experience and I was delighted to find seven really exciting artists during my stay. The current show includes examples by these artists and naturally it is gratifying that the reception here has been exceedingly enthusiastic and that to date more than fifteen paintings have been sold (in less than ten days). In all my travels during recent years I have suffered many disappointments because so many artists have become conformists and so much of the painting has a single pattern relating in no way to the differences in natural surroundings, environment, and mood. The fact that even seven of the large number of artists in Honolulu and Kawai dare to be personal in their responses and succeed in creating forms and mood relevant to their own living is a great joy to me. I am sorry that you will miss the show but no doubt I shall have a few examples both in the gallery and my personal collection to demonstrate I have said.

Again, I look forward to your forthcoming visit. My very best regards.

Sincerely yours,

EGH:pb
Enclosures

C

Institute of Contemporary Art

Soldiers Field Rd., Boston 34, Mass.

January 25, 1960

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

The Whitney Museum has notified us that the paintings by Rattner which they borrowed from you for their "Four American Expressionists" exhibition, have been returned to you.

Because our institution circulated and insured the exhibition, we would appreciate your signing and returning to us, the enclosed receipt for the paintings.

Thank you for your kind cooperation.

Sincerely,

Winifred Macnish

Winifred Macnish
Exhibitions Secretary

WM

at the Metropolitan Boston Arts Center

ALgonquin 4-0614

SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA TELEPHONE WOODLAND 5-8569

29 January 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 St
New York 22, N.Y.

Dear Edith:

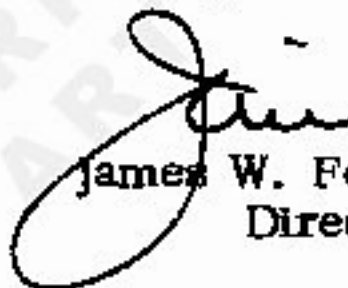
You certainly do jaunt about the country! Come the opening of the Morton Wing (probably January 1961), I hope you'll jaunt out here.

By now you should have received a check for the Marin and the Rattner, according to Mrs. Morton. She doesn't wait for bills and set wheels in motion for paying you on receipt of the letter you wrote her.

Hope you wore a moo-moo for your Hawaiian opening and that drinks were served in pineapples. Wish I'd been there, but trust it was a huge success without me!

All good wishes,

Sincerely,


James W. Foster, Jr.
Director

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Mrs. Joseph L. Tucker
102 Aberdeen Place
Clayton 5, Missouri

January 26, 1962

Dear Mrs. Halpert,

We have noticed in your recent ads that you have works by Morris Graves. Please let us know what you have available at this time and especially the dates of the works.

We enjoy our Demuth watercolor more all the time and are increasingly happy to own it.

Yours Truly,
Jean S. Tucker

ELIZABETH S. STOKES
ANTIQUES
EAST WEARE, NEW HAMPSHIRE

January 31
1960

Dear Miss Halpert-

I looked for you at the East Side
Antique show just passed but no doubt you were
around when I was too busy to see the aisles.

I took down to show you first, a
wood carving of a Morgan horse measuring 13 1/2"
from tip of tail to nose and 10 3/4" up and
down. It has been stripped down of all its
paint which I deplore but that is the way it
was brought to me just before the show. I had
intended calling you from the hotel but I was
down sick for two days and after that so busy
I couldn't think straight.

This I believe to be very good. It
was brought to me by a young man who bought
things from an 18 room house up above Salisbury
N.H. - all old things, and from what he says it
was so covered with paint you couldn't tell its
form until he got it off. I should like to have
seen it before, however. I want \$225. for it
and if you wish to see it I should be glad to
send down on approval as I shall not be getting
to New York until the April 1st- or 4th, Armory
show.

Sincerely,

(Mrs.) Elizabeth S. Stokes

Mrs. Edith Gregor Halpert,
The Downtown Galleries
32 East 51st Street,
New York 22, N.Y.

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January 26, 1960

Mr. William H. Kennedy
Padaver Galleries
112 Fourth Avenue
New York 3, N. Y.

Dear Mr. Kennedy:

In response to your letter addressed to Mr. Abraham Rattner and received by us as his agents, Mrs. Halpert has asked me to write you to let you know that Mr. Rattner is currently working in Europe and has produced to date no paintings that would fit into the theme of the show you are planning of "Old Masters by Modern Masters." Thus, much as we might wish to cooperate with you, we would not be in a position to do so. Thank you however for thinking of us.

Sincerely yours,

Margaret M. Babcock

MMB:pb

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January 21, 1969

Mrs. Anna L. Werbe
Anna L. Werbe Galleries
19458 Livernois Avenue
Detroit 21, Michigan

Dear Mrs. Werbe:

Just back from one trip and just on her way out of town on another, Mrs. Halpert asked me to let you know, in response to your letter of January 18th, that the Zorach exhibition continues on tour for at least six months more. Doubtless when the material is again available and Mrs. Halpert is in a position to make further plans concerning it she will get in touch with you. I am sure your continued interest is appreciated.

Sincerely yours,

Margaret M. Babcock

68 Hawthorne Avenue
Pittsburgh 5, Pa.
January 25, 1960

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

When I was speaking with you by phone today I thought it would be a very simple matter to send a photostatic copy of Walt Kuhn's letter to Dr. Saklatwalla, but after a very thorough search of my files here, I find that it is in California and inaccessible at the present time.

I contacted Mr. Parker by phone and he and I agree with your suggestion of reframing the Andre Derain painting. You may use this letter as your authority to do so. It seems reasonable to invest another \$50.00 if in your opinion the painting will bring a much better price.

It was good talking with you. Please keep me informed of further developments.

Sincerely,

Edna R. Landgraff
Edna R. Landgraff

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ELIZABETH
Y M - Y W H A
YOUNG MEN'S & YOUNG WOMEN'S HEBREW ASSN
Established 1893

THE JEWISH COMMUNITY CENTER

1034 E. JERSEY STREET • ELIZABETH 4, N. J. • ELIZABETH 5-0738-9

LEONARD WHITICK
President

HARRY LEBAU
Executive Director

January 25th, 1960

Downtown Gallery
32 E. 51st Street
New York, N.Y.

Gentlemen:

We are planning our annual Art Exhibition to be held at the Y.M. & Y.W.H.A. in Elizabeth, New Jersey, from March 27th through March 30th.

We are interested in obtaining from you paintings by:

George O'Keeffe
John Marin
Arthur Dove

Abraham Rattner
Ben Shahn
Stuart Davis

May we see you on February 23rd/ If this date is not convenient for you, please inform me.

Very truly yours,

Eleanor Grossman
Eleanor Grossman, Chairman
(Mrs. Leon Grossman)

MEMBER AGENCY



Affiliated with Elizabeth Community Chest • Jewish Welfare Board • N.J. Federation of Y.M. & Y.W.H.A.'s • Jewish Council of Eastern Union County

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HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR

January 19, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

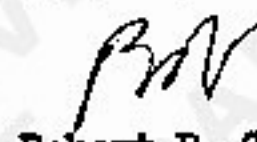
Dear Edith:

Thanks for the Press Release - that ought to bring them in. And I hope you do get the interest of the John Rockefellers.

I think it might be a smart move to send an invitation to the opening to our two Senators (Hon. Hiram Fong and Hon. Oren E. Long) and our one Representative (Hon. Daniel K. Inouye). Even if they can't come, they will send you the usual snappy Congress-type message for whatever it may be worth, and our people down there ought to know that we do something out here besides grow sugar and pineapples and overcharge the tourist. I have told Senator Long about the show as a postscript to a letter dealing with something else.

It's great good news that everything goes along so well, and thanks so much for keeping me informed.

As ever,



Robert P. Griffing, Jr.
Director

RPG:ly

II. WITH REFERENCE TO A POINT OF FOCUS FOR THE PERMANENT COLLECTION

A. Approved objective

To create at Colby "a better mouse trap" that will bring people to the Gallery from all over the United States, while at the same time keeping the acquisition policy completely flexible to fill the needs of the working collection.

B. Alternatives

1. Acquire one or two items of extreme quality and rarity.
2. Focus one segment of the collection on a particular phase or period of art with the objective of making this phase at Colby one of the most effective collections of its type in the country.

C. Action to be taken

1. It was unanimously voted that while ever seeking the first of these alternatives, the Council will concentrate on an aggressive program to build at Colby a small but choice collection of American Art of all periods, including sources from which American Art has developed.
2. The chairman will designate Council members to direct the acquisition program in specific periods and phases of American Art.
3. To develop the interest and support of American artists, a study will be made of the possibility of establishing at Colby an annual art fellowship award to honor each year outstanding work by an American artist selected by a committee of his peers, just as Colby currently honors distinction in journalism through the annual Lovejoy Fellowship award. The Lovejoy Fellowship is recognized by newspapers throughout the country as a top honor.
4. Here again, a major objective will be the cultivation of the interest of private collectors.

III. WITH REFERENCE TO BUILDING OF A MEMBERSHIP AND FUND PROGRAM

A. Approved objective

To provide resources for a budget that will make possible an exhibition, lecture and acquisitions program in the field of art that will make Colby unique among liberal arts colleges.

B. Summary of approved annual budget objective

Exhibitions	\$ 5,000
Lecture Fund	\$ 2,000
Purchase Fund	\$ 3,000
Maintenance Fund	\$ 2,000
	<u>\$12,000</u>

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January 20, 1966

Mr. H. Harvard Arnason, Director
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 3, Minnesota

Dear Harveys:

Maybe it's rats I've got, but I sure have done one h— of a lot of traveling. On the other hand, it may be a Russian plot. Whatever it is, I am determined to stay put after my forthcoming trip to Udon just after I have returned from Washington.

All this is in explanation of my utter inefficiency these days. Beginning next week I shall lead a clean life again.

Enclosed you will find consignment forms for the paintings which have already been shipped and which are probably now in your possession. Although I had asked Yu-Ho to send the photographs to us and when she received the letter from your office, the prints were sent directly without any indication as to title, etc. If you care to send the balance to me (after identifying these with the pictures you will have received), we will note the correct information and mail them to you immediately.

Also, we are sending you a list comprising the titles of the remaining pictures, some of which will be shipped within the next day or two, and the balance long before your opening date. However, you will have the complete data for your catalogue and the marked photographs will furnish the rest of the information.

In addition, I have some other collection credits to be added:

BLUE HILLS 1957 Collection of Mr. and Mrs. Harry Pfeiffer
Her shipping address is 12 Edgehill Road
Little Rock, Arkansas

THE CHASING OF THE CHILL 1959 Collection of Mr. and Mrs. Arthur Phillips
The address is 10 Edgehill Road
Little Rock, Arkansas

ROCK 'N ROLL 1959 Collection of Edith Greger Halpert

UPSURGE 1959 Collection of Dr. and Mrs. Milton Kramer

YUAN LANDSCAPE 1959 Private Collection

PRATT INSTITUTE

BROOKLYN 5 · NEW YORK

THE ART SCHOOL

January 25, 1960

Downtown Gallery
32 East 51st Street
New York, New York

Dear Sir:

Thank you again for your cooperation in lending us the drawing by Ben Shahn for our Drawing Show. The show, and especially your drawing, received many favorable comments by the faculty, students, and visitors.

I will be returning your drawing on Tuesday, February 2nd. I hope that this date is agreeable to you.

Sincerely yours,



Andrew Staakik
Dept. of Graphic Arts & Illustration

AS:jg

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertains to a deceased individual 60 years after the date of sale.

P.S. We both regret not remembering yesterday
that MARITAIN's wife - Raissa - is - what else? -
an Odessa girl.

FRANK GETLEIN
713 SPRUCE BROOK ROAD
BERLIN, CONNECTICUT

[1960]

The next morning

-- Thursday

Dear Edith,

Yesterday was pure delight for both of us, for which much thanks. The nice thing about lunch at the dacha is not only that lunch lasts twelve hours but that the dachess makes it seem like -- to be accurate -- about an hour and forty-five minutes. It was a great pleasure to meet Mel and Helen, who did much to soften my prejudice against their profession, a prejudice which arises not from the practitioners but from the wholesale way in which the profession is practiced in other fields, such as advertising, art, literature, education, religion, journalism and corporate management, all of which I think would be better off if they'd never heard of Freud. It was a pleasure and a privilege to meet Boris, whose quality comes through in the slightest gesture or in simply saying, "Nu?" Also, ham that I am, I did appreciate the chance to read aloud, with feeling, to such an audience. You must hear my "Wreck of the Schooner Hesperus."

I am overjoyed and eager at the prospect of our collaboration. So eager that I'd like to begin as soon as possible. If agreeable to you I'd like to come over some day next week when we could spend a couple of hours blocking out the main lines of the book. If Max Shuster could come the same day, either before or after our session, that would be all to the good. One reason I'd like to start at once is that I'm driving my father back to Florida shortly after Labor Day. If I can arrange it, I'll return on a coastal ship. Both Florida and that kind of shipboard life are ideal to reading, digesting and organizing material. I'd like to leave for the south with a good supply of documents, including some of the material on Williamsburgh, which I will visit on the way down.

To deal with the Buchwaldian aspect of things: assuming that you don't need the dough and I do, I'd like to get the whole of that substantial advance figure you mentioned on parting last night. This to be advanced against only my share of royalties, of course, not against yours. Such an advance would enable me to live for a year, which I estimate to be the working time the book requires. Needless to say, this is a proposal subject to discussion. It

Frank Getlein

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January 26, 1966

Mrs. H. S. Robins
948 Kenyon Avenue
Plainfield, New Jersey

Dear Mrs. Robins:

As far as I knew, there is no dealer familiar with the work of Pete who could afford to take the time for a trip to Plainfield in order to make the appraisal -- and if there were, the cost involved for you might be considerable because of the time element.

If you cannot bring in the painting, may I suggest that you have it photographed and send the print to me, giving the dimensions of the painting itself without the frame. The title, if any, and the date, as well as any inscription which might appear on the back of the canvas or on the stretcher.

Also, if you are planning to sell the painting, I would suggest that you include your asking price. Incidentally, I will make no charge for the appraisal if you will send me a professional photograph.

Sincerely yours,

RGH:ph

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NANTICOKE FARM
GREENVILLE
DELAWARE

TELEPHONE
WILMINGTON, DELAWARE
OLYMPIA 4-9112

Dear Mr. Halpert -
I am writing to
ask if you have any John
Marion for me to see as I
should like - if I can
afford you - to ask you

Overlook Farm, R. F. D. #2

East Jordan, Michigan

Junction 2-7427, Boyne City

January 26, 1960

Dear Edith
Your letter arrived just as I was gathering my hat and coat to leave for this wonderful place. Purchased 17 years ago, named Quadrants folly, it has come into its own. I am writing from an 80 year old farmhouse, buried under more than 18 inches of snow, and still coming down, 8 miles from the nearest village, and



**HOTEL
TE
ANAU**

LAKE TE ANAU GATEWAY TO FIORDLAND
NEW ZEALAND

S. Spencer

19 Jan 60

Dear Edith:

This is a wonderful place;
you should come down here pronto
and start a gallery. You might
not sell many pix, but the climate
is delicious even if the food is
unimproving.

We've been here only a week, but
have been all over the two islands
before we head for Australia on
Saturday. This country is what might
be called the pioneer welfare state
and, if one had to start his life all
over again, a better place couldn't be
picked. While the folk are well-fed, no one

TOURIST HOTEL CORPORATION OF NEW ZEALAND

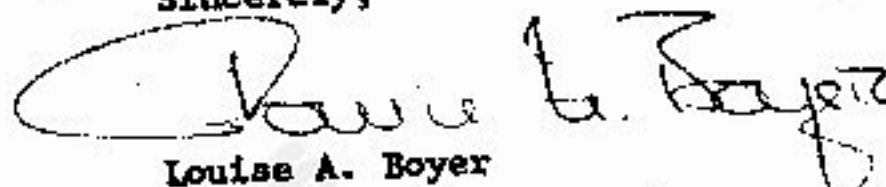
ROOM 5800
30 ROCKEFELLER PLAZA
NEW YORK 20, N.Y.

January 22, 1960

Dear Mrs. Halpert:

Governor Rockefeller has asked me to thank you for your letter of the thirteenth concerning the work of William Zorach. He appreciates your sending him the prices of the three pieces he was interested in but regrets that he does not feel that he can consider any of them at the present time.

Sincerely,


Louise A. Boyer

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

January 20, 1960

Mrs. Hyman R. Senturia
8 Little Lane
St. Louis 24, Missouri

Dear Mrs. Senturia:

Thank you for your letter. I have just returned from a trip and found this communication and hope that you will forgive the delay.

While the edition is very low, we still have several copies available of "LOVE AND MOLECULES" by Ben Shahn. This serigraph is in black and white with several color notes applied by hand. The entire print is executed by the artist. The price is \$75., and the frame will be approximately \$22. In addition there will be a shipping charge.

Upon receipt of your reply in the affirmative, the frame will be ordered immediately, and I believe the entire transaction should not take more than about a week, if we request our framer to make a "special" of this.

I look forward to hearing from you.

Sincerely yours,

EGH:pb

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January 28, 1968

Mr. David Aronson, Chairman
Division of Art
Boston University
Charles River Campus
Boston, Massachusetts

Dear Mr. Aronson:

I am listing below the names Mrs. Halpert promised you.

Mr. & Mrs. E. M. Edenburg
192 Fairway Road
Chestnut Hills, Mass.

Mr. Charles Gillette
69 Charles Street
Boston, Mass.

Mr. & Mrs. Archibald MacLachlan
Conway
Massachusetts

Mr. Charles E. Smith
203 Clarendon Street
Boston, Mass.

Mr. & Mrs. Charles Gunningham, Jr
12 Robinson Street
Cambridge, Mass.

Mrs. R. H. Goldman
65 Merriam Avenue
Lynn, Mass.

Weber Rabbi

Mr. Francis Kinnicott
15 Lark Road
Cambridge, Mass.

Mr. & Mrs. Harry Schwachman
130 Lake Avenue
Newton Centre, Mass.

Mr. Max Wasserman
52 Malin Terrace
Chestnut Hills, Mass.

Sincerely yours

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Mrs. Martin Sargent

January 27, 1939

- 2 -

reactionaries to discredit all modern art by calling it Communist in the vain hope that their own prestige and their market may at last be restored.¹⁵

This, of course, refers to the same artists' organization which has made it the practice since the UFA period to attack everything in the way of art which did not fit in with their outmoded academic thinking.

And so, both Marguerite Zorach and I feel that Zorach is in no condition to be exposed to any further hate campaigns. Any distress on his part might result in very serious or permanent injury. Consequently, we agreed that it would be best to have Zorach withdraw his gift entirely and forget the matter. If the Bath citizens feel strongly enough about having this great sculpture, they will have to revive the good old revolutionary spirit and take the fight into their own hands without involving the artist.

I am sure that you will understand our position in the matter and will refrain from communicating directly with William Zorach. We feel it is vital to keep this from him.

Again, many thanks for calling me and for accepting this decision.

Sincerely yours,

ESM:ph

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OWNER'S STATEMENT OF RENTS AND EXPENSES

32 East 51 St.

BORO. Man.

FOR 12 MONTHS ENDED December 31. 1959

OPERATING EXPENSES:

Fuel	\$
Light, Power & Gas .....	.....
Payroll .....	.....
Decorating .....	.....
Repairs .....	.....
Supplies .....	.....
Elevator Maintenance .....	.....
Miscellaneous .....	.....
.....
.....
Management .....	.....
Water .....	.....
Sewer Rent .....	.....
Fire Insurance (per yr.) .....	.....
Liability Ins. (per yr.) .....	.....
Compensation Ins. (per yr.) .....	.....
TOTAL OPERATING EXPENSES	\$
<hr/>	
REAL ESTATE TAXES	\$
1st Mtge. Interest .....	.....
1st Mtge. Amort'n .....	.....
TOTAL FIXED CHARGES	\$
TOTAL EXPENDITURES	\$
<hr/>	
TOTAL RENT COLLECTIONS	\$
OTHER COLLECTIONS: .....	.....
.....
TOTAL COLLECTIONS:	\$
<hr/>	
MANAGING AGENT	
Name .....	.....
Address .....	.....
Phone No. ....	.....

REMARKS:

I, we hereby certify that this statement is true and correct.

Signed.....Date.....

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January 20, 1960

Mr. Rodger Palea Crowell
4119 Centennial Hall
University of Minnesota
Minneapolis 14, Minnesota

Dear Mr. Crowell:

On my return from Washington I found your letter and the slides. Thank you so much for sending this material to me.

Unfortunately the catalogue is just off the press and it would be impossible for me to make any additions at this time. The reason that I did not force the issue earlier is that for various reasons, and especially because there are so many Hawaiian artists working on the Mainland today, I decided to concentrate entirely on those I found actually in Honolulu, making it a hand-picked show of paintings I saw there plus a few additions by one artist to whose work I was introduced in Honolulu and to which I added in New York.

Since I believe that this is the beginning of a possibly new project, I shall keep in touch with you, particularly now that I have had occasion to see the slides you were good enough to send me. If you don't mind I should like to hold them for a little while, while I see what develops in connection with the plan I have in mind. I do want to tell you that I am very much interested in your work, but, again, all this will relate to the forthcoming developments.

And so, many thanks.

Sincerely yours,

EGH:pb

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MRS. PHILIP M. MEYERS
230 WEST GALBRAITH ROAD
CINCINNATI 15, OHIO

Letter 1/1

Dear Mrs. Halpert -

Am enclosing a check for
"New Bennington - Vermont" of

John Brown. You did not mention
if the picture is framed - Am leaving
32. to you Feb 10th so would like the
picture before then.

Sincerely,
Philip M. Meyers
Mrs. Philip Meyers

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Mr. Bruce St. John

Mrs. Edward R. Wehr

Jan 31 - 1960 -
3035 West Wisconsin Avenue, Milwaukee 8, Wisconsin

Dear Mrs. Haeper

I'm so glad you
could vacation in Honolulu - One
of my favorite spots! - My husband
and I spent two months in the
islands in 1949 - before it was too
"touristy" and flew to see the islands
for as long as they interested us -
Did you find anything worth while
and available in the art field?

Last Wednesday I returned the
two drawings (registered mail) to you
as Mr. Dwight decided he preferred
some other drawings he has in mind -
Will you please have your bookkeeper
send me a bill for the Stewart
Davis and Dove?

The federal men here now demand
that my tax man and I must
come down once each year with all
correct bills, cancelled checks and
contracts with the Milwaukee Art Center -

Prior to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

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February 5, 1960

Mrs. Irving S. Ribicoff
55 Scarborough Street
Hartford 5, Connecticut

Dear Bullis:

I am sorry to be so late in answering your letter but the visiting firemen representing members of the College Art Association have been popping in and out so frequently that I have not had an opportunity to dictate a note for the past ten days.

Indeed I should be very glad to be "accommodating" and if you will arrange to let me have a copy of the Register I shall make a list of collectors whose contribution to the exhibition would be of some consequence.

My best regards.

Sincerely yours,

EGH:ph

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JAN 26 1980



COMWIL
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A SERVICE OF RADIO CORPORATION OF AMERICA
WALDORF ASTORIA HOTEL, N.Y. TEL. PL 8-1700

WH78 WH WH

FB544 KA330 RXOFF208

HONOLULU 39 25 1133

LT

EDITH HALPERT DOWNTOWN GALLERY 32 EAST 51ST ST NEWYORKNY

BEST POSSIBLE WISHES FOR SUCCESS TO THE SHOW TO THE ARTISTS
TO THE DOWNTOWN GALLERY AND TO EDITH HALPERT ALOHA NUI LOA KAKOU
EXCLAMATION POINT

GRIFING AND ACADEMY STAFF

Mr. HA of hts

11/11

900 South Beretania St, Two Ford Fords

*W. Neil Lowry
Director, Art Division*

477 Me d.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 5, 1960

Mr. Hermann Warner Williams, Jr.
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Bill:

Thank you for your very nice letter. Naturally I am very pleased that the exhibition has aroused interest both among the public and the trustees.

It will be a pleasure to discuss whatever ideas you have with your "delegation" and I have set aside Monday, the 15th, for the occasion. I think it would be best to have our chat in my apartment and you can choose the cocktail hours or dinner, away from the activities of the gallery. Let me know which you prefer.

I look forward to your visit.

Sincerely yours,

EGH:pb

P.S. Thank you for the photograph. It is one of the best I have seen in many years and I know Stuart Davis will be pleased to see it.

stewart rickard gallery

108 Nacogdoches Street • San Antonio 5, Texas

February 3, 1960

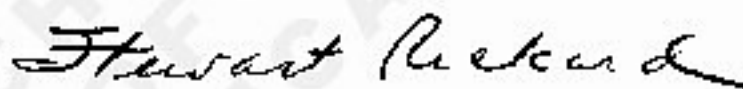
The Downtown Gallery
32 East 51 Street
New York, New York

Dear Sirs:

Thank you for your letter and for the catalogue of Ben Shahn's exhibition of serigraphs. We would like to arrange a show of Mr. Shahn's serigraphs in our gallery for next fall, possibly the end of October. If it is not possible for us to have them at that time, please send us the available dates.

The Karl Kanol whom we represent is not Hawaiian. I have enclosed a biography of Mr. Kanol.

Sincerely Yours,



Stewart Rickard

SR/op

ing information regarding sales transaction,
responsible for obtaining written permission
it and purchaser involved. If it cannot be
r a reasonable search whether an artist or
ing, it can be assumed that the information
of 60 years after the date of sale.

February 5, 1960

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, N. Y.

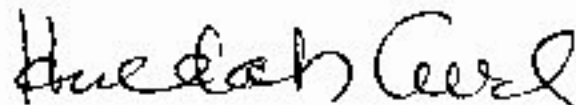
Dear Mrs. Halpert:

I am enclosing a check which covers the works which we sold from your gallery in the Collectors Club exhibition, ART FAIR '59. I should like to thank you for your generous loans to the exhibition: the number and variety of works created a highly favorable impression on both the members of the Club and general visitors to the exhibition.

The show came close to breaking even financially and I hope that we can repeat it in future years. All unsold works have now been returned. If you have not already received the remaining works from your loan, the shipment should arrive within a few days.

Thank you again for your cooperation.

Sincerely,



Huldah Curl
Director, Sales and Rental Program

HC:rs

January 20, 1960

Mr. Jerrold Loeb
Loeb, Schlossman & Bennett
333 North Michigan Avenue
Chicago 1, Illinois

Dear Mr. Loeb:

Forgive me for being so late in replying but I have been out of town almost continuously and this is the first opportunity I have had to answer my mail.

I am so pleased that you like JOB #4 and I know that Abe will be as pleased as I am if you decide to retain it for your collection.

When I mentioned the subject of reduction to him during my visit in Paris, he called my attention to the fact that when we made arrangements to act as his agents I was very vehement about having him keep his prices as low as possible so that we could maintain our one-price policy to which we have adhered for thirty-four years. This was to apply to decorators, friends, relatives, high-powered collectors, et cetera. All the artists associated with us have adhered to this policy with us but I feel that in your case I should make the exception — unless you want to write to him directly. The exception would be a 10% discount which we allow only to museums. If that is satisfactory, I shall send you an invoice. If you think you can do better dealing directly with Abe, you have my permission and so has he.

My very best regards to you and Mrs. Loeb.

Sincerely yours,

ESL:ph

P.S. Incidentally, if you will compare his prices with those of other artists much lower in the reputation and quality scale, you will find that his are exceedingly low.

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February 2, 1969

Mrs. Elizabeth Stokes
East Wrentham
New Hampshire

Dear Mrs. Stokes:

Mrs. Halpert has asked me to thank you for your letter of January 31st and to say that she would be very much interested in seeing the horse you describe in it and will appreciate it if you will send it down to her on approval.

Sincerely yours,

Margaret M. Halpern

MMH:ph

THE CURRIER GALLERY OF ART

192 ORANGE STREET
MANCHESTER, NEW HAMPSHIRE

CHARLES E. BUCKLEY
DIRECTOR

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

W. H. Hall
January 27, 1960

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22., N. Y.

Dear Mrs. Halpert:

I have decided to keep the O'Keeffe, Tan Clam Shell; it's a nice little picture and in its quiet way exerts a good deal of power. You will find attached to this letter a check for \$100.00 as a first payment. It is kind of you to agree to payment on an eight months basis; if I can clear this up sooner I shall of course do so.

Although I was in New York at the end of last week, I couldn't quite manage to stay over for your opening on Monday, but many thanks for asking me to be present. I hope to see the show on my next trip down.

With kind regards,

Sincerely yours,

Charles E. Buckley

January 20, 1960

Mr. Max Weinstein
Pier 66
Seattle 1, Washington

Dear Mr. Weinstein:

You must be under the impression that I went back to Russia. And I offer my apologies for this long, long delay. Actually I have made four trips -- one to Minneapolis, later one to Honolulu, a third to California, and a fourth to Washington -- with one more coming this weekend when I am off to Utica.

Meanwhile I saw the Gersbers, who, unfortunately, were in a great hurry during their two visits here, shortly after I arrived and had the most incredible amount of accumulated work, telephone calls, and delayed appointments. I was very unhappy that we could not get together on a more leisurely scale. Nevertheless they had an opportunity of seeing a very beautiful O'Keeffe which I had in mind for you. A photograph of this is enclosed, together with others of Kuniyoshi and Marin. All the details appear on the reverse side of each photograph and the prices are listed below. If you desire to have any of these sent to you on approval, I shall be very glad to do so with the proviso that you absorb the packing and shipping expenses. In any event, I am trying to make up for what might seem like negligence by sending you what we call "cream examples" and rare buys. I hope that you like at least one of these -- and remember that we are always very happy to extend to you the time-payment arrangement.

My best wishes and I do hope that you and Mrs. Weinstein will visit us in the near future.

Sincerely yours,

EGH:ph

Marin 1000 Bald Head Sunset 1932
O'Keeffe 1800 H.M. Mearns of Low Isles 1935

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January 20, 1960

Dr. Sol Feigman
458 South Oyster Bay Road
Plainview, L.I., N.Y.

Dear Dr. Feigman:

It was so nice to hear from you and of course I was very pleased that you decided to retain the very handsome Marin for your collection. Also, thank you for your check.

I hope that you and Mrs. Feigman — or may I call you Sol and Joyce? — can make it for Monday, January 25th, when we open the Hawaiian exhibition. It will be good fun, I believe, and it will be so nice to see you.

Best regards.

Sincerely yours,

RMH:ph

February 6, 1960

Mrs. Serge Gers
927 North Alisal Street
Santa Barbara, California

Dear Regina:

It was so very nice to hear from you.

Like Michael, I have been a constant traveler and all my mail accumulates until I have a free evening to attack the large folder.

My second trip to the U.S.S.R. was very concentrated in one direction as I had to act as curator of the Art Exhibition at the American Fair in Moscow. My hours were something over 18 a day and I saw very little else. However, I came in contact with hundreds of thousands of people, literally. I was very pleased that I learned sufficient Russian not only to understand what was being said but to converse fluently if ungrammatically.

Your reference to the cold spell in Santa Barbara is the first admission I have heard from a Californian. On my return from Honolulu in late December I stopped off in Los Angeles for three days and experienced what the "natives" called the first rainstorm -- and believe me it poured -- in ten months. However, in between cold spells and rain the weather is superior to New York's.

Naturally I am very pleased that the few garments were useful during the cold spell. I hesitate to send you winter garments as they might be useless, but in the future I will bear this in mind. In the summer I am in the country (when not in Russia) and have little occasion to wear dresses as slacks and shorts are much more comfortable out in the woods.

I hope you have continued in good health and that I shall hear from you in the near future. My very best regards to you and your husband.

Sincerely,

RMH:ph

NORTHWEST



AIRLINES

TOKYO, JAPAN
Seoul, Korea

January 25, 1960

Dear Edith:

I have just learned that you have received an award from "Art in America", and I wish to send my congratulations. You really deserve a great deal of appreciation for your work with the Moscow exhibition.

There are still a lot of people over here in the Orient, and if they don't cut it out soon, they will soon spill out into the sea. I hope to see the new museum in Tokyo on this trip.

Jean and I send our very best regards, and hope it will not be too long before we may see you again.

Sincerely,

John Herman

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February 5, 1960

Mr. Bernard Osher
30 Alfred Street
Biddeford, Maine

Dear Mr. Osher:

You would be completely justified in considering me a most ungracious character for not having acknowledged receipt of the most wonderful lobsters I have enjoyed in many years.

Life in the gallery has been so utterly hectic that I have not had an opportunity to communicate with you earlier, particularly in view of the fact that I have made several trips — to Minneapolis, to Honolulu, Los Angeles, and Utica.

And so, please accept my belated thanks.

Sincerely yours,

EGH:pb

on February 1st, and
leave for Paris - Zurich -
London on February 15th for
the St. Louis Airport Commission.
I am being "loaned" by the
Museum for our expenses paid
two weeks trip !! to the
Municipality.

Best wishes to you

Fondly

Bill

February 4, 1960

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Edgar A. Whiting, Director
Willard Straight Hall
Cornell University
Ithaca, New York

Dear Mr. Whiting:

Mr. Kenneth Evert has asked us to send you photographs of two Marin watercolors he saw here in the gallery yesterday:

John Marin - SEA MOVEMENT IN GREYS, No. 1	\$2500.
Watercolor 20 $\frac{1}{2}$ x 15 $\frac{1}{2}$ 1941	
" " - PALISADES ON HUDSON	\$2250.
Watercolor 19 $\frac{1}{2}$ x 15 $\frac{1}{2}$ 1916	

We are happy to enclose these photographs for your consideration.

Sincerely yours,

EGM:pb

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1801 N. Edgemont, Apt. 7
Los Angeles 27, California
February 2, 1960

Downtown Gallery
32 E. 51st Street
New York City, New York

Gentlemen:

I am interested in purchasing drawings or paintings of Arthur Dove's, and would like to know if your gallery represents his work, and also, of course, would like to know the price range. Since I am a salaried person of moderate means, I would be most interested in the more moderately priced art works.

I would appreciate obtaining this information as soon as possible.

Sincerely yours,

Julie Lishka
(Miss) Julie Lishka

T H E D E N V E R A R T M U S E U M

WEST FOURTEENTH AVENUE AND ACOMA STREET
LIVING ARTS CENTER, 1370 BANNOCK STREET

DENVER 4, COLORADO
NATIVE ARTS DIVISION, CHAPPELL HOUSE, 1300 LOGAN STREET

OTTO KARL BACH - DIRECTOR

February 2, 1960

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

The O'Keeffe painting, Black Patio Door, arrived in good condition and we are very pleased to have it in the exhibition. Again, our thanks for making it available to us. Unfortunately, the loan was negotiated too late for the painting to be illustrated in the catalog. We were sorry that the publication had already gone to the printers and trust that you will understand.

I am enclosing the photographs of the O'Keeffes and Marins and the painting will be sent on, via Budworth shipment, soon after the close of the exhibition on March 6.

Thanking you for your continued interest in our projects, I am,

Sincerely,

Otto Karl Bach
Otto Karl Bach
Director

OKB/lws

enclosures

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

IRVING F. BURTON, M.D.
26912 YORK ROAD
HUNTINGTON WOODS, MICHIGAN

2-1-60

Dear Edith -
Thank for a perfectly
delightful evening.
In the next life cycle
I will marry you and
keep your cook.
Love + Spasebo
Ir

WHITNEY MUSEUM OF AMERICAN ART
22 WEST 54th STREET
NEW YORK 19, NEW YORK

Berkeley Express will deliver on Tuesday,
February 2, the Weber, Sheeler, Shahn and
O'Keeffe paintings from the

ANNUAL EXHIBITION OF CONTEMPORARY AMERICAN PAINTING
DECEMBER 9, 1959 - JANUARY 31, 1960

M. McK.
Margaret McKellar

P.S. I accept with pleasure for Monday Jan 26

YALE UNIVERSITY
DEPARTMENT OF THE HISTORY OF ART
NEW HAVEN · CONNECTICUT

Jan. 19. 1960

Dear Sirs:

I am pleased to receive
your invitation to the Preview
reception of Seven Artists in
Hawaii. I look forward to
joining you on the 25th at
your Gallery between 5 - 7 p.m.
Thank you.

Sincerely yours.
Nelson Wre
Asst. Professor

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January 19, 1960

Mr. Donald Winston
1054 Buxton Avenue
Los Angeles 24, California

Dear Mr. Winston:

I am very glad to give you the current valuation on the
Georgia O'Keeffe paintings:

"Man's Skull with Brown Leaves" 1936	\$6000.
36 x 30	

Sincerely yours

WHL:j

Mrs. Martin Sargent

January 27, 1960

- 2 -

reactionaries to discredit all modern art by calling it Communist in the vain hope that their own prestige and their market may at last be restored."

This, of course, refers to the same artists' organization which has made it the practice since the WPA period to attack everything in the way of art which did not fit in with their outmoded academic thinking.

And so, both Marguerite Zorach and I feel that Zorach is in no condition to be exposed to any further hate campaigns. Any distress on his part might result in very serious or permanent injury. Consequently, we agreed that it would be best to have Zorach withdraw his gift entirely and forget the matter. If the both citizens feel strongly enough about having this great sculpture, they will have to revive the good old revolutionary spirit and take the fight into their own hands without involving the artist.

I am sure that you will understand our position in the matter and will refrain from communicating directly with William Zorach. We feel it is vital to keep this from him.

Again, many thanks for calling me and for accepting this decision.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 20, 1960

Mr. James W. Foster, Jr., Director
Santa Barbara Museum of Art
1120 State Street
Santa Barbara, California

Dear Jim:

When I returned from another out-of-town jaunt, I found your letter of January 12th. Thank you for the kind remarks.

I am delighted that the Marin and the Rattner will be added to your collection. Being a vulgar character, I am inquiring as to how the bill should be made out — either to you (I don't mean personally but to the Santa Barbara Museum) or to Mrs. Marton. Won't you please let me know?

The next letter I dictate on my little Ediphone will be addressed to Earle Grant, the so-and-so. I shall inquire point-blank about the Marin watercolor. For your information he is having some serious problems with a sister to whom he is devoted. She is quite ill and he is very much involved with this problem. However, I shall ask just the same.

I am sorry you can't be with us on Monday the 25th when we open the Hawaiian exhibition. You would get a gorgeous lei, some excellent drinks, and home-made canapes, and besides, it would be wonderful to see you.

My very best regards.

Sincerely yours,

EGH:ph

Not to publishing information regarding sales transactions.
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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

February 2, 1960

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Carl Wright
Honolulu Star-Bulletin
Honolulu 2, Hawaii

Dear Mr. Wright:

No doubt by this time you have an AP report on the opening of the exhibition, which a photographer and a reporter attended. The U.S.I.A. also sent the same combination for a story to be published in the Oriental publication which they issue. With three of the participating artists present, plus museum personnel including Lloyd Goodrich of the Whitney Museum, collectors including Mrs. Lawrence Rockefeller, etc., who was photographed with the artists, they considered it good news. Miss Robinson of the University sent a box of ceramages for Tseng Yu-Han and me, and boutonnières for Han and Stasack. The latter brought with him a huge bouquet of flowers directly from Honolulu and a friend of mine sent some leis, adding up to a very gala occasion. We had a very large attendance for the party and all of us had a good time, ending up with a dinner party for about ten at a nearby restaurant.

Sales at the opening included three paintings by Stasack, both Deis, and all the Tseng Yu-Han, with additional sales subsequently and I hope that we will succeed in selling paintings by the other artists in the show.

I am enclosing the four reviews which have appeared; and there should be one in the ARTNews (February number) and TIME Magazine very shortly. Although I believe I sent you a catalogue, I am enclosing another copy to make sure.

Of course I passed on your note to the three Isle artists who will report to you personally.

In a competitive art world I would prefer not to have any mention made about Betty Eke and her one-man show which will not be held until the fall, since all the paintings except those now hanging have already been sent to the Walker Art Center where her one-man show opens on February 20th. By the time they are returned, it will be rather late, I am afraid, and it seems more likely that the exhibition will be postponed until the new season when we shall make the double announcement. You can understand why I

January 20, 1966

Mr. William Story
Gallery Supervisor
Ball State Teachers College
Muncie, Indiana

Dear Mr. Story:

Under separate cover I am sending you the filled-in blanks
for the Zornah material you invited.

I spoke to the artist and he is very pleased to cooperate
— as we are.

I hope your show is a success.

Sincerely yours,

ZOH:pb

rior to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
substantiated after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

MRS. E. M. JETTE
BURGESS HOUSE
SEBEC, MAINE

January 21, 1960

Dear Mrs. Halpert;

It was so nice to see you again and have you at the meeting. I thought it was quite a lively one, and believe that all the points that were brought up are covered in the enclosed resume.

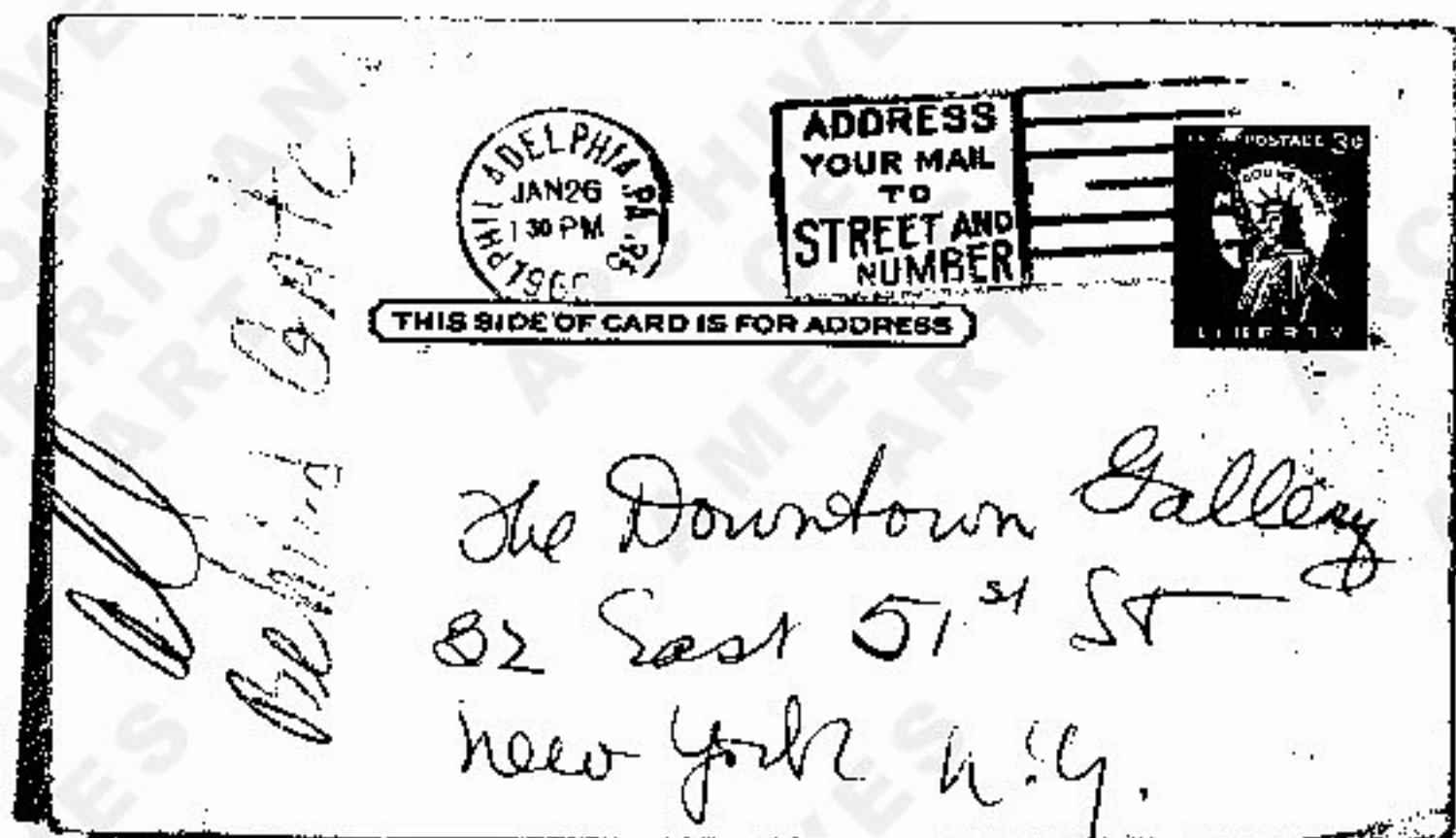
But there is one part of the program that we did not have much time to talk about and I would like to go into it further now. That is the fund raising. Frankly we are at a point now that we must have money or this whole plan will fail. It is becoming clearer to us each day that a program of this sort takes money, even to run economically and our \$12000.00 budget is a must. This is not a large budget and we feel can be accomplished without too great a burden on anyone. It won't take a great many \$500.00 gifts or even too many \$100.00 ones; but it will be impossible with fives, tens and twenty-fives.

If each of our forty-odd members can get one patron and one sponsor member we would be well over the top; it is not improbable by any means. And think what exciting things we could do then.

We know that you sincerely interested in this program, not only for Colby but for what it can do toward spreading interest in art in this country. We do hope Mrs. Halpert, that you will

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After to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 5, 1960

Mr. H. E. Parker, Jr.
Assistant Vice President
Trust Department
The First National Trust and Savings Bank
San Diego, California

Dear Mr. Parker:

Enclosed please find two bids on the painting by Derain
entitled "Head of a Woman."

Because the only interest in Derain today is concentrated on
his Fauve period, I could get no private collector to make a
bid on this painting. To date, The New Gallery has offered
\$1000. and the Hammer Gallery \$1200.

However, I am arranging to have the picture reframed to make
it appear more contemporary and more important. Mrs. Landgraff
gave me permission to expend up to \$50 for the reframing. This
sum will be deducted from whatever sales are effected.

Have you considered the previous bids on the Kuhn and Herzog?
Do let me know, please.

Sincerely yours,

RM:pb
Enclosure

Samuel Hart

1400

2/12/60

Zorn

THEODORE D. TAUSSIG

120 WALL STREET

NEW YORK 5, N. Y.

REAL ESTATE
INSURANCE

WHITEHALL 3-6169

January 25, 1960


Mrs. Edith G. Halpert
32 East 51st Street
New York 22, New York

Dear Edith:

Enclosed are two drafts of the Standard Fire Insurance Company drawn to the order of "Downtown Gallery, Inc. &/or Edith Gregor Halpert, A.I.M.A.". When depositing them, please see that they are endorsed exactly as drawn. The first, in the amount of \$450., is in payment for the theft on November 24, 1959 of Horace Pippin's painting "The Fall of Leningrad"; the second, in the amount of \$255., is in payment for the theft on December 2, 1959 of Milton Hebard's bronze sculpture "Pressed Flower #3".

Now that it's 1960, Edith, how about making an appointment to go over all of your various insurance coverages? I've been trying to arrange an appointment with you for this purpose for many years - how about it?

Sincerely,


Theodore D. Taussig

TDT:lb
enc.

28 January 1960

Mrs. Edith Halpert
32 East 51 Street
New York, New York

Dear Mrs. Halpert:

Just to keep everything at a running boil, I am sending along some additional material for the O'Keeffe list. She was very helpful in looking over some of my earlier selections and helped me in developing the list for the show.

Could I please get from the Downtown Gallery some information and photographs on the following O'Keeffe pictures:

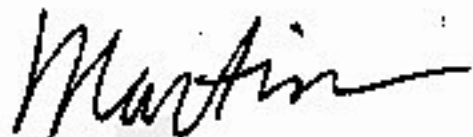
LAKE GEORGE, COAT AND RED, 1919, size? photo? available for loan to show?

EAST RIVER FROM THE SHELTON, 1928, size? photo? name of new owner, address, and do you think it can be borrowed for show?

HORSES SKULL WITH PINK ROSE, 1931, size? photo? available for loan to show?

I have also asked St. Louis for the DARK ABSTRACTION, 1924 and may also include FISHHOOK FROM HAWAII, 1939. I would like to have from twelve to fifteen O'Keeffes; same for Sheeler. Regarding Sheeler, I am also trying for THE GOLDEN GATE at the Metropolitan and will go after the color plates used by Eliot in his book.

Best regards,


Martin Friedman
Curator

MF:da

Information regarding sales transactions, after for obtaining written permission of the artist or his estate, can be assumed that the information is correct after the date of sale.

January 21, 1960

Mr. W. McNeil Lowry, Director
Program in Humanities and the Arts
The Ford Foundation
477 Madison Avenue
New York 22, N. Y.

Dear Mr. Lowry:

Enclosed please find our publicity release in connection with an exhibition of paintings I selected during my very recent visit in Honolulu. I am sending you this in the hope that you will find time to join us at the preview party to be held on Monday afternoon, January 25th, from five to seven o'clock, when three of the participating artists will be present.

I spent considerable time with Robert P. Griffing, Jr., the director of the Honolulu Academy of Arts, and during our conversation, I criticized him for the lack of stimulation offered by the Academy to the artists of Oahu and the adjoining islands. In talking with the latter, I found that they have had very little contact with the work of the leading artists in the Western countries and especially so with the pioneers of modern art of the first half of this century, both American and European. That I found so few artists I consider truly creative has some significance also. Mr. Griffing explained that he had no funds for even one exhibition of major importance of the type we discussed. I should very much like to have the privilege of visiting you with Harris Prior at your convenience to discuss this at further length.

Meanwhile, I do hope that you will come to the party, or subsequently, to see the exhibition, as I am sure that you will agree that there is something truly creative happening in Hawaii and that more artists can be encouraged in this direction by contact with great works of art.

I look forward to hearing from you. It was a great pleasure to talk with you when you were gracious enough to invite me to call some months ago.

Sincerely yours,

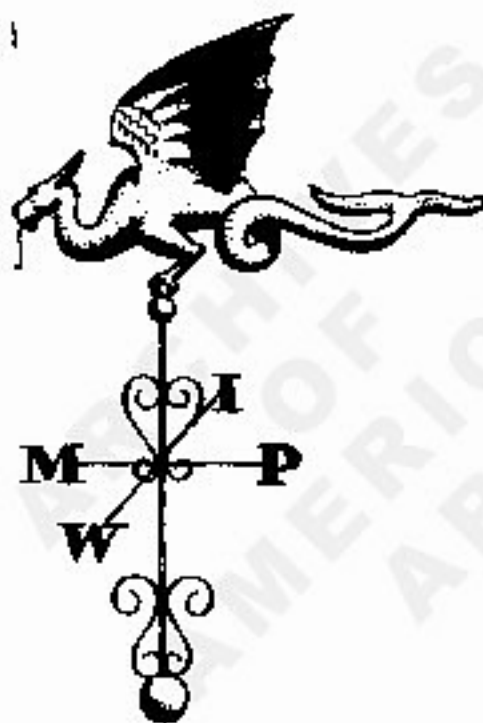
EGH:pb
Enclosure

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COMMUNITY ARTS PROGRAM
RICHARD B. K. McLANATHAN
DIRECTOR

MUNSON-WILLIAMS-PROCTOR INSTITUTE

210 CENESKE STREET • UTICA 4, NEW YORK • TELEPHONE [REDACTED]
2W1f: 7-0000



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January 27, 1960

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Enclosed is the Institute's check for \$75.00 which, believe me, is no measure whatsoever of our pleasure and satisfaction in having you here to help out with our 23rd Annual. Please be sure to let me know of any expenses involved and we will send along a check to cover them.

With again many thanks and all very good wishes,

Cordially,

Richard B. K. McLanathan
Director

RBKMcL:mcf
enc.

Signed in Mr. McLanathan's absence

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February 5, 1960

Mrs. Jo D. Kowalechuk
Acting for the Director
The Joe and Emily Lowe Art Gallery
University of Miami
Coral Gables 48, Florida

Dear Mrs. Kowalechuk:

Thank you for your letter regarding the shipment of the Zornah sculpture to Mr. and Mrs. Malcolm J. Bosse. I appreciate your cooperation in the matter.

Won't you please advise me of the date of shipment so that I may inform the owners.

Sincerely yours,

ECM:ph

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January 20, 1960

Mr. Worden Day, Director
Mills Gallery
Mills College of Education
88 Fifth Avenue
New York 11, N. Y.

Dear Mr. Day:

Thank you for your letter.

As you probably know, we have discontinued adding artists to our roster a good many years ago and I would therefore suggest that you communicate with one of the very many galleries regarding the work of Leo Garel.

I am off on another trip and hope that I shall find it possible to visit Mills College during this exhibition.

Again many thanks for your consideration.

Sincerely yours,

ECM:pb

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February 3, 1966

Mr. Jack Lawrence
220 East 58th Street
New York, N. Y.

Dear Mr. Lawrence:

Under separate cover I have sent you a list comprising the current insurance valuations of the paintings and sculptures listed therein.

Sincerely yours,

EGM:ph

83 rue de la Tombe Issoire
Paris 14, France

January 22, 1960

Mr. Walter Reinsel
H.W. Ayer & Son
West Washington Sq.
Philadelphia 6, Pa.

Dear Walt,

Yours received and sorry for the delay in replying.
Will you please get in touch with Edith Halpert of the
Downtown Gallery, 32 East 51 St. N.Y. and present to her
the project you have in mind. I will appreciate this be-
cause my work must go through the gallery's attention.
I am forwarding to her your correspondence which I received
so she will be au courant of the entire matter, as well as
the result of consultation with the stained glass atelier
in Paris.

In our opinion the dimensions of executed stained glass
should not be less than 6ft. or 7ft. high.

With kindest personal regards to you both.

Sincerely,

Abraham Ettner

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publisher is living, it can be assumed that the information
may be published 60 years after the date of sale.

February 2, 1968

Gle-Cold Co., Inc
656 Hinsdale Street
Brooklyn 7, N. Y.

Gentlemen:

As you will note on the form I signed when you sent a repair
man in answer to my letter of January 13th, the noise still
persists (and he will tell you so) and I am very much distressed
that nothing further has been done to correct the situation.

I am sure that you will want to make amends at your earliest
opportunity -- and I hope to hear from you, shortly.

Sincerely yours,

ECM:ph

Society for Contemporary American Art

THE ART INSTITUTE OF CHICAGO

February 1, 1960

Dear Member:

The annual exhibition of the Society for Contemporary American Art selected by members of the Society will be held from May 17 through June 19, 1960, in the Art Institute of Chicago. As you know, membership in the Society carries with it the unique privilege for each member to select a work of art for this exhibition, and from it the Art Institute will choose a painting or sculpture to be purchased by the Society as a gift for the Institute's permanent collection.

This year will be the 20th anniversary of the founding of the Society, and to commemorate the occasion the exhibition will also include all of the paintings and sculpture previously selected by the Art Institute from Society exhibitions.

Each dues-paying member, whose dues are paid for the current season, is entitled to submit one entry to the exhibition. Husband and wife, unless each has paid the full amount of the annual dues, are considered one member.

Entries are confined to oil paintings, water colors and sculpture by artists who are citizens of the United States or who have resided here for at least three years. The entries should be available for purchase at a cost not in excess of \$3,500 and, within the above stated limitations, members have complete freedom to select any work of art they desire for this exhibition. The Art Institute has arrangements with dealers and artists to purchase paintings and sculpture at the museum discount of 15% or 20%. Therefore, this discount will bring the purchase price to around \$3,000 of the stipulated limit this year.

The cost of shipping will be borne by the Society. Will you kindly keep in mind that to minimize costs it is advisable to restrict somewhat the size of the paintings and the weight of the sculpture. In the past sometimes too much money has been spent for transportation and handling in proportion to the small amount of funds for purchase.

As soon as you have selected your work of art, please fill out and **IMMEDIATELY** mail the enclosed card, indicating the necessary information on the work of art selected. The card must be received at the Art Institute no later than April 1. Cards

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1959-1960 Season

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advisory

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ALLAN MCNAB
FREDERICK A. SWEET
DORIS LANE BUTLER

Art sent

February 2, 1966

Mr. Robert Beverly Hale
Curator, American Art
The Metropolitan Museum of Art
Fifth Avenue at 83rd Street
New York 28, N. Y.

Dear Bob:

The reason I did not communicate with you earlier regarding the valuations you requested was that I wanted the figures to coincide with those given to O'Keeffe on the dates you specified and have just received her reply.

Georgia O'Keeffe COW'S SKULL: RED, WHITE AND BLUE, 1931
36 x 40 (Accepted December 8, 1952) \$6000.

Georgia O'Keeffe CORN, DARK, 1924
12 x 32 (Accepted December 27, 1950) \$2500.

Georgia O'Keeffe DRAWING No. 13 (formerly known as
charcoal drawing No. 11)
(Accepted December 27, 1950) \$500.

Charles Demuth I SAW THE FIGURE 8 IN GOLD, 1928
(Accepted December, 1948) \$2500.

Charles Demuth MACHINERY, 1920
(Accepted December, 1948) \$2000.

How about coming in to say hello one of these days?

Best regards.

Sincerely yours,

EMH:ph

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February 5, 1968

Mr. Daniel Cotton Rich, Director
The Worcester Art Museum
55 Salisbury Street
Worcester, Massachusetts

Dear Dan:

During her recent visit Georgia O'Keeffe told me of your plan for a one-man show during the summer months. Of course the idea delights me as I know you will do a bang-up job and that the show will be magnificent.

As we have many requests for her pictures to be included in various exhibitions, I hesitate to make any commitments under the circumstances as I want to be sure that you have first choice. Incidentally, the Walker Art Center is organizing a group show which is to include at least fifteen of her paintings and I am holding up my reply and suggestions so that there will be no conflict with your selection from public and private collections.

If it is at all feasible, can you give me the specific dates of your exhibition and the tentative list you have prepared. Our records include a fairly complete set of photographs inclusively and names and addresses of current owners. Thus I can refer your list to our records and ascertain what will be available for other exhibitions.

I hope you plan to be in New York in the near future. It will be so nice to see you. My very best regards.

Sincerely yours,

ECM:ph

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BOOK OF THE MONTH CLUB, INC.

345 Hudson Street, New York 14, N. Y.

January 27, 1960

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

A reproduction fee of \$50 for Max Weber's Wind Orchestra is agreeable to us. Will you send me a bill and the photograph as soon as possible.

Many thanks for your interest and assistance.

Sincerely yours,

Elinor Anderberg
Elinor Anderberg

EA:CN

February 5, 1960

Landon Gallery
702 North La Cienega
Los Angeles 46, California

Gentlemen:

Mr. Landon has asked me to write and ask that you
send all of the Zajas catalogues and publicity
releases you have available - to Mrs. Halpert.

Thank you

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may be published 60 years after the date of sale.

January 26, 1968

Mrs. Richard Black
Abby Aldrich Rockefeller Folk Art Collection
Williamsburg, Virginia

Dear Mary:

It was good to hear from you and I am delighted that you
will be coming to New York with Mr. Battle in the near
future. I saw Maxim Karelík last week and have just
returned from Utica where Dick Melanathan holds forth.
They both spoke of their plans to attend the conference
in Williamsburg. I trust you enjoy all these big doings.

When you come here I shall dig up all the data I have on
the Cooperstown girl. I recall buying this with another
painting, both of which came from a local family, or
rather local at that time. It does not necessarily follow,
as you know, that they were painted in Cooperstown, as in
many instances such possessions were brought from other
parts of the country to a new home. In any event, if this
line is important for you, I am delighted.

After the opening of our Hawaii exhibition and no additional
trip imminent, I should have some peace and quiet by the time
you arrive in New York and wish you would give me a few days'
notice so I can switch around whatever new dates I have made
in the interim.

It will be swell to see you.

Sincerely yours,

EGH:pb

Honolulu Star-Bulletin

ESTABLISHED 1882
DAILY AND SUNDAY

HONOLULU 2, HAWAII, U.S.A.

POST OFFICE BOX 3080
TELEGRAPHIC ADDRESS: "STARBUL"

The Art Page
Jan. 22, 1960

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

Your most instructive and welcome letter of the 13th, enclosing the press release, is at hand.

I enclose two more page tear sheets of the December 27 Art Page, as you requested, plus two tear sheets of the January 17 page which had a brief follow-up notice.

Following the opening of the show, I would welcome any further information (your personal comment...the comment of anyone who is "news" in the New York art world...critics' reviews, etc.) available. If the show gets any kind of good notice whatsoever, I plan to run a major Art Page feature on it. Bob Griffing, at the Academy, has prints of all the works (or most of them) to go on view and I'll be able to supplement copy with art-work drawn directly from any paintings which receive good comment. By all means send me the catalogue when available.

I understand, from several sources, that you plan a show, later, for Betty Ecke and also that you intend placing her under contract. This, too, would be big news and I have been tempted to speculate on it, in print, since my information is trustworthy. But you have been so kind in giving me news that it seems only fair, in return, to await your personal confirmation. When you feel the "right" time has come to release the Ecke news, here, please let me have it. Until then I'll risk getting scooped on it.

Enclosed is a note for the three Isle artists who will be present for the opening. Would you be good enough to pass it along.

My best hopes to you for the success of the show, my thanks to you for what you are trying to do for us, and my warm personal regards.

Core Wright

Prior to publishing information regarding sales transactions, purchasers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

48 48
85
3 84 0
108 0

100 100 100 100 100 100

January 22, 1960

Mrs. Florence Carlson
25 Reilly Drive
Glen Cove, New York

Dear Mrs. Carlson:

In response to your note of January 18th, copies of the photographic records we have of the watercolors of John Marin are available only for the press and book publishers.

There are, however, a number of publications dealing with the work of John Marin and containing numerous illustrations both in black and white and in color which you may find in the art sections of many public libraries and most museum libraries. Two of these works are available from this gallery: The John Marin Portfolio, priced at \$32.50 (deluxe edition containing an etching of "The Lobster Fisherman" priced at \$75.00); and the catalogue of the John Marin Memorial Exhibition, priced at \$3.50.

Sincerely yours,

Margaret M. Babcock

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February 2, 1960

Mr. John Richard Craft, Director
Columbia Museum of Art
Senate and Bull Streets
Columbia, South Carolina

Dear John:

Since I have not heard from you in reply to my telegram of January 18th, it just occurred to me that you might be too cross to communicate with me, but I hoped that you would understand. Won't you please let me know whether the postponement is satisfactory to you? The pictures that were out beyond the expected return date are en route to us now and I should be able to make the plans for April as suggested.

May I hear from you?

Sincerely yours,

EGH:pb

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February 2, 1960

Miss Sally Kerff
1323 Ashbury Avenue
Winnetka, Illinois

Dear Miss Kerff:

Forgive me for not having answered your letter sooner. I was away on a trip which explains the delay.

There were two paintings at the North Shore Congregation Israel entitled MOSES. One, I believe, was shipped later, although I am sure that the picture you are referring to is the one dated 1955. I thought it best to send you a photograph (now enclosed) so that there will be no misunderstanding.

This painting, which has been on tour with the show organized by the Whitney Museum, has just been returned. The size is 39½ x 32 and the price \$3800. If you so desire, we shall be glad to send it to you for consideration. The only responsibility will be the packing and shipping charges.

Won't you please let me know your wishes in the matter.

Sincerely yours,

EGH:pb
Enclosure

The Corcoran Gallery of Art

Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

January 26, 1960

METROPOLITAN 8-3211

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

By direction of The Board it is my privilege to transmit to you the following two resolutions adopted at their meeting on January 25th:

"RESOLVED: That the President and the Board of Trustees of The Corcoran Gallery of Art do hereby extend their sincere appreciation to Edith Gregor Halpert for her gift of \$500 towards the cost of publishing the catalogue of her collection."

"RESOLVED: That the Board of Trustees of The Corcoran Gallery of Art extends its sincere appreciation to Edith Gregor Halpert for her generosity and cooperation in permitting the Gallery to exhibit a large part of her distinguished collection of contemporary American painting and sculpture and of American folk art. The Trustees welcome this opportunity to show a collection which supplements so handsomely the Gallery's own collection of American art."

Sincerely yours,


Secretary

HNW/arf

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JOHN ROOD

1650 DUPONT AVENUE SOUTH
MINNEAPOLIS 5, MINNESOTA

February 3, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 E. 51st Street
New York 22, N.Y.

Dear Edith:

First I want to thank you for your wonderful hospitality last week. I never will forget that dinner which was so good I daren't think about it or I'll go clear off my diet!

I remember you explained something about the idea you have had for several years of some sort of art information center but for the life of me I cannot recall the details. I do remember that it was a project of such dimensions that it would take considerable financing and it is in this connection that I am writing to you.

I have had some ideas in regard to this angle and wonder if you would give me a rough outline of the project as you would like to see it carried through. My brainstorm may be no more than that but on the other hand your idea sounded so good to me at the time that I feel it should not be abandoned.

Dorothy and I will be coming through New Yrk some time within the next month and will very probably stop in to see you.

With best regards, and again many thanks for your great hospitality, I am

Sincerely yours,



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rise to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE METROPOLITAN MUSEUM OF ART
NEW YORK 20. N. Y.

P.S. I have also been asked about
two pictures by Charles Demuth:

Accepted December 1948
I Saw the Figure 5 in Gold (1928)
and
Machinery (1920)

7500

7000.

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
4400 FORBES AVENUE
PITTSBURGH 18, PENNSYLVANIA

Mayflower 1-7300

GORDON BAILEY WASHBURN
DIRECTOR

LEON ANTHONY ARKUS
ASSISTANT DIRECTOR

February 4, 1960

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Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Becky Beal wants to give us her Dove entitled TREE FORMS dating from the twenties for which she paid \$850. She asked me to write you to beg you to give us some evaluation based on the current market.

I will, therefore, much appreciate it if you will; we will want to insure it at its full value.

With much appreciation,

Sincerely yours,

Gordon
Director

GBW/mmu

February 5, 1960

Mrs. Josiah Marvel
Nanticoke Farm
Greenville, Delaware

Dear Mrs. Marvel:

Thank you for your note. It was so nice to hear from you.

It will be a great pleasure to see you and to show you what we have in the way of Marin watercolors. The price-range is so inclusive that I am sure you will find something within your budget which will please you. For your information, we are sole representatives for the Marin Estate and have the complete collection in our possession. The paintings date from 1898 to 1953, with a complete variety of subjects and a price-range from \$5000 for "unique" examples (the last of a period and/or subject) to \$1500 for similar quality but of a period or theme not limited to one example.

Won't you please let me know when you plan to come so that I can make a special selection for your consideration. In any event, I look forward to your visit.

Sincerely yours,

ZGR:pb

February 5, 1960

Mr. George V. Allen, Director
United States Information Agency
Washington, D. C.

Dear Mr. Allen:

Thank you for sending the two documents pertaining to the Fine Arts Exhibition at the American National Exhibition in Moscow last summer.

Naturally I am pleased that the U.S.I.A. and you particularly were pleased with the response to this art exhibition and agree with you that cooperation of the museums and private collectors in contributing such outstanding examples for the occasion made the project an historic event.

If you find a few moments during your next visit to New York, I should very much like to discuss with you the further need of such exhibitions in the non-democratic countries. Because I have the advantage of understanding thoroughly what was being said in the native language, plus the many many conversations which ensued during and after working hours both with the general public and more so with the "kulturny" including a large percentage of artists, I feel strongly that much more can be done in relation to art exhibitions in the Soviet Union and its satellites. If you care to discuss this at any time, I shall be at your service.

Sincerely yours,

EGH:pb

JACK LAWRENCE

January 20, 1960

Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Edith:

Would you be kind enough to give me current appraisals for insurance purposes on the enclosed list. You will note in the column current insurance there are figures which you gave in 1957 in most instances. Some of the figures (such as for the Ratner) represent the price on purchase which was then submitted for addition to the current policy. Where I have indicated 'none' it simply means that particular work is a recent acquisition and has not yet been included in the policy.

All of the works, with very few exceptions come from the Downtown Gallery. The two Huniyoshi pencil drawings of cows were gifts from Usui but since you are the most authentic source I would appreciate your appraisals.

On a separate list you will find additional works which do not come from the Downtown. If at all possible could you give current appraisals on those too?

Note the last three items before the weathervanes have no size indicated. From your records you should be able to supply the size.

Also, what I wanted to ask you on the phone is what to do about ~~the plaque~~ the plaque which you loaned us for the outer foyer? *Add evaluation for Paterson.*

Is it worth writing to Schnieder in Rome for his appraisals on items purchased there? (Not Kebab, that I can get from Nordness). It strikes me that Schnieder would be rather low with European prices. What would you suggest on this?

John
On Second Sheet I put down all foreign works, prints, drawings, oils, etc. Perhaps Dietrich can give appraisals.

February 5, 1960

Mr. Jacob Schulman
George J. Dorfman & Company
38 North Main Street
Gloversville, New York

Dear Mr. Schulman:

Life has been so hectic for me between my trips to five different parts of the country and the excitement of the current exhibition that I have not had an opportunity to attend to the information requested by your office. How quickly is this required (I am referring to the form I received dated January 16th)? I have to bring my personal books up to date and since I have never done this before, it might take a little time to decide which items are considered deductible. However, I shall do my best and hope to get the material to you within the next ten days or so, unless you advise me that greater speed is required. May I hear from you about this?

I hope to see you soon in New York. My very best regards.

Sincerely yours,

EGH:pb

220 W. Rittenhouse Sq.
Philadelphia 3, PA.

3 February 1960

Dear Mrs Halpern,

I would have called you last week as I told you I was going to but unfortunately I was taken sick by the flu and have been confined to bed for the last week.

When I brought the Spencer to New York I had expected to receive more than the \$300. I had hoped for it in allowance for the purchase of a new picture.

After consideration of my present financial condition and what the Spencer is worth to me as a trade with a private individual in Philadelphia, I am not prepared at this time to purchase the Spencer.

I shall appreciate your delivering the Spencer to Mr. Raymond

Statement

53 EAST DIVISION STREET, CHICAGO 10, ILLINOIS / SUPERIOR 7-0500 / CABLE: RICHFEIGEN

RICHARD L. FEIGEN & COMPANY
INCORPORATED

19 January 1960

Miss Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22

Dear Miss Halpert:

Payment was received by us today for the Arthur Dove, "Haystack",
and therefore we are enclosing our check in the amount of \$1,530.

Very truly yours,

RICHARD L. FEIGEN & CO.

Denise Selz
Denise Selz

Enc.

See 1 dup

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Price in publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

February 2, 1968

Miss Hester Robinson
University of Hawaii
Honolulu, Hawaii

Dear Miss Robinson:

It was wonderful of you to send the box of flowers for the opening and I apologize for not acknowledging it earlier but we have been mighty busy since the 25th.

Needless to say the beautiful corsages and boutonnieres added greatly to the festive atmosphere at the party. The exhibition looked very handsome and the guests were most enthusiastic. I am sure this will prove one of the most successful events in the gallery and I am very happy about the whole thing.

Actually this was one of the most pleasant experiences I have had and particularly so in connection with my short but delightful contacts in Honolulu. You were most gracious and I am very grateful for all your kindnesses.

I hope to have the pleasure of seeing you here sometime in the near future. My very best regards.

Sincerely yours,

RGR:pb

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PAR AVION
AIR MAIL
CORREO AEREO

AFFIX
STAMP
HERE

AEROGRAMME

52E19

Princeton Press,
270 Lafayette Street,
NEW YORK 12, N.Y.,
U. S. A.

SENDER'S NAME AND ADDRESS
B. Hill & Son Ltd.,
Kent Street,
AUCKLAND, N.Z.
New Zealand

CANAL STREET
STATION

AEROGRAMME

If anything is enclosed, this form will be surcharged
at rate for Air Mail letters

BELIEVING INDUSTRY OF ALL SUBSCRIPTION DETAILS

R. Hill & Son
ESTABLISHED 1885 LTD.

AUSTRALIAN OFFICE
G.P.O. BOX 4577
SYDNEY, N.S.W.

2nd February, 1960.

Princeton Press
270 Lafayette Street,
NEW YORK 12, N.Y.,
U. S. A.

Dear Sirs,

We have an inquiry for a book which we understand you publish on behalf of the American Federation of Arts. We are informed that the book has a cloth cover, measures 5" by 7½" the book is entitled A.B.C. THE COLLECTORS OF AMERICAN CONTEMPORARY ART by John L. E. Bower and with drawings by Saul Steinberg.

Would you please let us know as soon as possible whether this book is available and the price for one copy and also for five dozen copies (60). Your early reply will be greatly appreciated.

Yours faithfully,

L.T. Sainsbury
L.T. SAINSBURY,
Assistant Manager.

PHONE 548-119

PUBLISHERS REPRESENTATIVES

MAGAZINE SUBSCRIPTION SPECIALISTS, PRINTERS & BOOKSELLERS

CNR. CROWHURST & KENT STS.,
NEWMARKET, AUCKLAND, S.E.
NEW ZEALAND

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*together
with agent's
inquiries*

Print Council of America

527 Madison Avenue
Room 311
New York 22, New York
Phone: Plaza 5-3789

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February 2, 1960

DOWNTOWN GALLERY INC.
32 East 51st Street
New York City

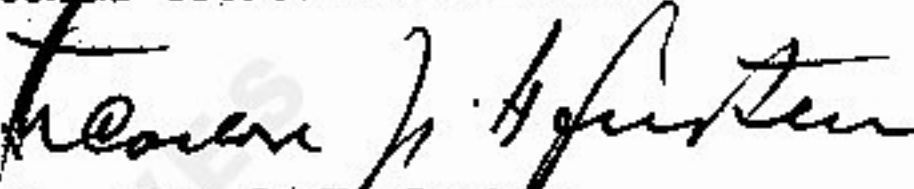
Dear Sirs:

One impression of "WHEAT FIELD" has been returned to us as being technically inferior. This is indeed so, since there are evidences of the print having been blurred while wet off the press, as an examination of the middle ground will prove.

Please pick up this print at your earliest convenience, making note in your records that eleven remain for us to account for. Our check for these will be forthcoming soon.

We are holding the print at the PRINT COUNCIL office, 527 Madison Avenue.

Cordially yours,
PRINT COUNCIL OF AMERICA


Theodore J. H. Guston
Executive Secretary

TG:rk

P.S.
Eleven impressions "WHEAT FIELD" - 2 impressions already paid, for which you have received our cheque, nine impressions left for payment to you.

Directors:

Adelyn D. Breeskin
Henry Sayles Francis
Gustave von Groschwitz
Bartlett H. Hayes, Jr.
Arthur W. Heintzelman
Harold Joachim
Una E. Johnson
Karl Kup
William S. Lieberman
Grace M. Mayer
A. Hyatt Mayor
Elizabeth Morgan
Grace L. McCann Morley
John S. Newberry
Aline Parker
John Rewald
Jakob Rosenberg
Lessing J. Rosenwald
Henry P. Rossiter
Paul J. Sachs
James Thrall Soby
Louis E. Stern
Hudson D. Walker
Robert M. Walker
Carl Zigrosser

Lessing J. Rosenwald

President

Carl Zigrosser

Vice President

Hudson D. Walker

Treasurer

Adelyn D. Breeskin

Secretary

Theodore J. H. Guston

Executive Secretary

January 20, 1960

Mr. William N. Eisendrath, Jr.
Assistant Director
City Art Museum of St. Louis
St. Louis 5, Missouri

Dear Bill:

Thank you for sending me a copy of the catalogue. It is a very impressive show, I must say, and I offer you my congratulations.

During the past few days I have had considerable correspondence with John Rood, president of Artists' Equity, who is violent about the U.S.I.A. and has seen our mutual friend, Lawrence Fleischman, who, incidentally, showed me a letter from a high official in the bureau which made me flip. We talked of having a meeting in New York outlining our individual experiences. There is no question but that something must be done in this connection and I am waiting for a report referred to in an unexpected letter from George Allen. This will give me an opportunity to write to him or to see him. Last night at a dinner given by Arnold Maremont as chairman of some committee or other of the AFA to which he invited about ten or twelve dealers (this was really a ball), I brought up the subject of the U.S.I.A., but no one seemed very much interested. However, I think we can get many adherents who feel as strongly as you and I about the omission of the individual, the museum, and the agency in the catalogues. The latter is so afraid to be connected with modern art that it prefers to make no mention whatsoever and protect the museum as well from any attack by the UnAmerican Committee. The whole thing is a horrible farce and the time has come to set, and I mean act.

In the ensuing discussions, if something develops, you will hear from me and I am sure be a standard bearer as well.

Incidentally, I forgot to thank you for thanking the gallery for its cooperation with you. My very best regards.

Sincerely yours,

EGH:pb

P.S. Don't be upset about the Dove situation. I am completely relaxed about it.

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POL

February 2, 1939

F.
Mr. Earle W. Newton, Director
Museum of Art, Science & Industry
Ninety Acres Park, Box 999
Bridgeport, Connecticut

Dear Mr. Newton:

Thank you for your very kind letter which was forwarded to my office.

Indeed, I am most interested in the project and am delighted that the area mentioned will now include a museum of art, science and industry.

Unfortunately I spend a very short time in Newtown — part of my two-months vacation each year — and can thus be of very little help on a committee. Furthermore, I have always felt that it was not politic for a dealer to accept such a post as it might be misconstrued by the general membership. Nevertheless, without being a member of the committee, I shall always be happy to assist in any way, particularly during my residence in Newtown. I know all but two members of the advisory committee and they are free to call on me at all times.

I am sure that you will understand.

Sincerely yours,

EGH:ph

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THE MILCH GALLERIES
21 EAST 67TH STREET
NEW YORK 21, N. Y.
BUTTERFIELD 8-2770

Call them
*had we not
concern*
February 4, 1960

Dear Mrs. Halpert;

The David Fredenthal
exhibition will be held at the Cranbrook
Academy of Art, during the month of April.

We will be getting the
group together, soon after the 15th of this
month, and would like to pick up your
Fredenthal of "Workers See the Sky", which
you kindly are lending for that exhibition,
later this month. Would you be good enough
to let us know when the painting will be
ready for us to collect? And may we know
in whose name the courtesy line should read?

Thanks again for your
very kind cooperation.

Sincerely,

The Milch Galleries

by *Jos. Gotlieb*

Jos. Gotlieb

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Mrs. Abraham Rattner

February 5, 1960

February 5, 1960

- 2 -

Mrs. Abraham Rattner
88 rue de la Madeleine
Paris 16, France

Dear Esther:

As soon as I get caught up after all my trips — I have taken another one since my return from Honolulu — I shall write you in answer to his last two wonderful letters.

I do hope that you get settled in a comfortable new home and studio and will both relax from all the complications, et cetera. Do come back home soon. There isn't a place like it, believe me.

Love to you and Abe.

EGH:pb

After the long conversation with Rattner, I telephoned Mr. Horn of Rattner Decorating Company and after he examined the original sketch in color, he telephoned me and stated that he could execute it in glass in the size specified for approximately \$800. He felt too that it was not necessary for me to supervise the job as the sketch gives him sufficient material to work with. On the other hand, if he would desire to supervise it, possibly the job could be somewhat postponed until his return.

My suggestion is one of the two following alternatives: 1) For the sketch to be executed in glass in the size of \$800 and executed as specified; 2) Have R. H. Horn & Son pay Rattner directly the sum of \$800 or more, give the final frame and protection during transportation from exhibition to exhibition. In the latter case, instead of executing the painting, the artist would draw the sketch to 32 x 12 1/2 inches to serve as the cartoon for Rattner. His responsibility would then be ended. Thus, in lieu of the painting, he would make the cartoon for the \$800. Rattner agreed to make the blow-up to the right dimensions so that Abe could merely add the color from the original sketch which would be sent to him unless a color transparency would serve the purpose as well.

Please discuss this with Abe and write me immediately as to whether he wants to return to the original idea of executing a painting from the sketch or whether he wants this done in glass by Rattner. There is no need to extend your stay in Paris for this job as basically it will cost Rattner \$800.00, plus transportation, and whatnot.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

ERNEST BROWN & PHILLIPS LTD.

DIRECTORS
OLIVER F. BROWN
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NICHOLAS E. BROWN
E.C. PHILLIPS

THE LEICESTER GALLERIES

LEICESTER SQUARE

LONDON, W. C. 2.

Telephone: Whitehall 3375
Telegrams: 'Ofort, Leequare, London'

5th February, 1960.

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
32 East 51 Street,
NEW YORK 22,
N.Y.,
U.S.A.

Dear Mrs. Halpert,

Many thanks for your letter of the
2nd February addressed to my partner Nicholas
Brown.

We will arrange to send off the balance
of the unsold Ben Shahn works and loans by the
same means by which they came to us, namely air
freight. As you will recall, you sent them
via W.R. Keating and our agents here Bolton
and Fairhead. We will send them back in this
way so that you will not be inconvenienced by
documentation.

I am delighted that the show proved a
success and also will look forward to colla-
borating with you on some future occasion.

Yours very sincerely,



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DETROIT MEMORIAL HOSPITAL

1420 ST. ANTOINE STREET • DETROIT 26, MICHIGAN • WOODWARD 1-4461

DEPARTMENT OF RADIOLOGY
James E. Lofstrom, M. D.

February 5, 1960

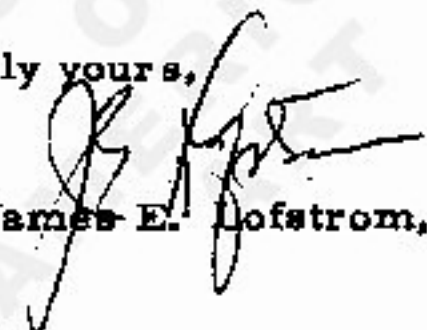
Mr s. Edith Halpert
Downtown Galleries
52 East 51st Street
New York City, New York

Dear Mrs. Halpert:

I had planned to get into New York in January, but were unable to due to a little bout with the "flu", and perhaps will not be able to get there until April. We are tremendously enjoying our Marin and Dumuth. We are still very much interested in trying to find a small Sheeler or possibly a small Davis or O'Keefe. Should any of these become available, please let me know.

We had the pleasure of entertaining Zorach when he was down to judge the Pennsylvania Show and would sometime like to find a small piece of his. Should something real nice and not too expensive come in please keep us in mind.

Sincerely yours,


James E. Lofstrom, M. D.

jel. rdp

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February 2, 1960

Homesite Press Clippings
330 Tompkins Avenue
Staten Island 4, N. Y.

Gentlemen:

I believe I registred a previous complaint regarding the poor service we are receiving from your bureau.

During July, people in various parts of the country sent me clippings referring to the American exhibition subsequently held in Moscow. Later, I learned from the AP that there were more than 164 of these in every part of the country, all of which used my name and many of which included The Downtown Gallery. As I recall, the only ones I received from you were in the New York papers.

On my return from Moscow there were articles in various magazines and newspapers, but again I received no clippings from you. More recently, when I was in Minneapolis, at least five stories appeared and in each instance the gallery's name was used. This was only in December. To date nothing has come from you. Later in December, I spent almost two weeks in Honolulu and quite a few stories appeared in the papers there. Of course this may be out of your territory, although it is the U.S. press.

It is essential for me to obtain clippings and I cannot depend on friends in those locales and am very eager to hear from you regarding the possibilities of providing us with much better service than we have been receiving. As a matter of fact, there have been New York notices, and certainly articles in such magazines as ART IN AMERICA on which you have slipped up also. Won't you write you and let me know just what coverage you make so that I may know how to function?

I look forward to hearing from you shortly.

Sincerely yours,

EGH:ph

Mr. Felix Landau

January 20, 1960

- 2 -

0661 108 44444444
If I don't sound bright, please forgive me, but will you send the photographs to me immediately. Next week I shall think more clearly. April seems to be a good month and I can let you have the exact dates when I write you again. I shall also write to Kajak when I return. You might be interested in having a copy of his letter. This is enclosed.

My very best regards.

Sincerely yours,

EGH:pb
Enclosure

the last — and I am now a little less than
to write to you. It seems incredible that I have become a pro-
fessional traveler. I have just returned from Washington and
London, and I am going off to Texas, which I will be the last
time I will be away.

As well as the other photographs of the others
which will help me in my decisions. These extra-
ditional equipments but I am awaiting the photographs of the
non-void of that will be an answer. I have noted it six or seven
very serious about - particularly now that there are others
material here. Meanwhile I am taking notes and I feel
several days ago stating that he was sending some additional
the same show. Incidentally, I received a letter from him
again, I want to tell you that I have not come up with about

[illegible][illegible]

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MARGARET M. WATHERSTON

336 East 55th Street, New York 22, New York • ELdorado 5-1298

Conservation of Paintings

February 3, 1960

Mrs. Edith Halpert,
The Downtown Gallery,
32 E. 51st St.,
New York, N. Y.

Dear Mrs. Halpert:

Last night at the Whitney opening I saw you for a moment but did not have an opportunity to discuss the Kuniyoshi poster with you.

As Mr. Allen has probably explained, the poster has been strip lined at the edges with linen to provide a tacking edge and mounted against a solid-panel stretcher by tacking the edges as one would a canvas.

Mounting with an adhesive against a solid backing did not seem advisable for the following reasons:

- (1) As you know, the lining of a painting on canvas of the size of the Kuniyoshi poster would be quite expensive. Mounting against a solid support with an adhesive would be equally so... partly because of the size of the painting and partly because, since the surface is a water-soluble paint and already flaking, it would be an extremely delicate operation.
- (2) The paper-plus-fabric on which the paint layers rest is already buckled; dampness would have to be used to flatten it and since the paint layers are water soluble they might be further weakened.
- (3) If the painting were mounted satisfactorily on a solid backing - I would suggest Upson Board - this board would then have to be attached to a stretcher to prevent future warping and coated with white lead, etc. at back to protect it from changes in humidity.
- (4) Mounting with an adhesive would not necessarily prevent future flaking of paint layers since the paint is a water-soluble tempera and the binding agent for the pigment can be affected by atmospheric humidity.

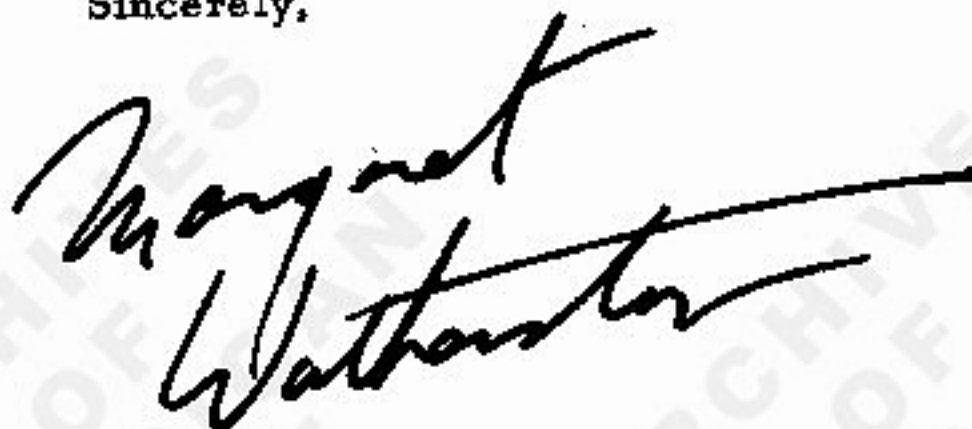
Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert - 2 - February 3, 1960

Mounting with an adhesive could be done - it would be quite expensive - and it would not necessarily ensure satisfactory preservation of the paint layers.

Please telephone me if there are any further questions about this painting.

Sincerely,

A handwritten signature in cursive script, reading "Margaret Wathen". The signature is written in dark ink and is positioned to the right of the typed name "Margaret Wathen".

MMW:pj

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

February 2, 1960

Mr. Robert P. Griffing, Jr.

- 2 February 2, 1960

Mr. Robert P. Griffing, Jr., Director
Honolulu Academy of Arts
900 South Beretania Street
Honolulu, Hawaii

Dear Bob:

Please accept my belated thanks for your cable and all the pretty Hawaiian words — and extend these thanks to the Academy staff.

The party was a huge success, what with three of the artists participating in the show present and sporting, as did Mama, orchids, lillies, and whatnot. A New York friend sent some leis and the mood was very festive. The State Department sent photographers and a reporter; the AP also had a photographer and a reporter for the Honolulu Star Bulletin. A few people got high but everyone seemed very enthusiastic about the exhibition. About ten paintings were sold the first day, unfortunately all by three of the artists — Betty, Stasack, and Del. I shall try to get some sales for the others, although red stars always encourage the public to look for repeats. No doubt Stasack will tell you what all happened as he left for Honolulu yesterday. He will also tell you that he was photographed with Mrs. Laurence Rockefeller.

Unfortunately Blanchette and John III left for the Orient a week before this exhibition opened but she promised to come in at the end of the month when she returns and when I shall still have the paintings in the gallery, withholding delivery for that reason. Since she expressed so much interest in the idea, there may be some dough in them far hills for major exhibitions scheduled for the Academy. I am also making a date with W. McNeil Lowry of the Ford Foundation.

One of the nicest things that has happened in connection with the show was the visit paid the gallery a few days ago by Sato with three other artists from Hawaii, now New York residents, who came to thank me for establishing the fact that Hawaii has "culture" — art other than that for tourists. All in all, I am extremely happy about the whole thing and am most grateful to you, not only for all your personal kindnesses to me but for the generous help in getting the show to me so painlessly (for me) and so promptly.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Honolulu Star-Bulletin

ESTABLISHED 1891
DAILY AND SUNDAY

HONOLULU 2, HAWAII, U.S.A.

POST OFFICE BOX 8080
TELEGRAPHIC ADDRESS: "STARBUL"

The Art Page
Jan. 22, 1960

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Betty Ecker
Edward Stasack
Raymond Han

Dear Betty, Ed, and Ray:

A personal note of "good luck",...sent with my good wishes...to the three of you on the eve of the show's opening.

"Whatever the public and critical reaction may be--and I have a strong feeling that it will be generally good--this show offers the finest potential of good for all artists here in the isles of anything that has come along in years.

For Betty: Don't get so enamoured of New York that Lois and I will miss out on the long talked-of chance to come to your home some evening... and my best to Dr. Ecker.

For Ed: I put a wrench-twist on Dick McMillan at the H.V.B. re your idea and had backing from Bob Griffing through the highest channels. I'm most anxious to know what finally transpires. At the least I know a letter went out, post haste, to the N.Y. HVB office.

For Ray: Faricy reports today, re the picture, that you had the final riposte. He has spoken, several times, to me of his pleasure in getting, really, to know you. 't's an ill wind, indeed, etc....

To all of you:

My best

Carole Wright

January 20, 1960

Mr. Julian Levy
Bridgewater
Connecticut

Dear Julian:

It seems that every letter I have dictated during the past two months is prefaced with an apology for the delay.

While I swore that I would never take another trip after my return from Moscow, I did not know whereof I spoke. Actually, since the gallery reopened, I have been to Minneapolis, to Honolulu, to Los Angeles, to Washington, and am leaving tomorrow for Utica. In between, I have attended dinners, symposia, openings, and what-not, in New York, the majority of which were both "musts" and mostly heres. This is all in explanation of my silence and my failure to appear at the private opening on Monday, when I had to attend a dealer-AFA early dinner which lasted late. However, when I return from Utica -- and I swear that there will be no other trips until Newtown -- I shall dash up to see the exhibition.

Meanwhile, how about coming to our party next Monday (January 25th) from five to seven, et cetera, for the preview of an exhibition I selected while I was in Honolulu and which I think should be great fun, with three of the artists represented present entirely by coincidence, accident, etc., as they are all residents of Honolulu. I am very much excited about this exhibition because I think it will have some effect on some of the artists who are greatly involved in the pseudo-Orientalism which is becoming more and more prevalent in New York. In any event, I like it.

In the little time I have had, my correspondence with the Gilberts has been rather limited, but I gather that they are having a wonderful time abroad and that he is progressing well with his book. I miss them very much and the visits to Bridgewater when I had the pleasure of seeing you and Jean as well. After next week I hope to lead a normal life and perhaps I can arrange with you for a nice quiet evening with dinner in my apartment. Let's make plans, shall we? Meanwhile, my best regards -- and do try to come on Monday. I should love to see you both.

Sincerely yours,

C. Special observation

While development of broad participation in the membership program outlined in the application folder will help achieve our objectives, success must depend on winning the interest and support of patron members (\$500) and special gifts donors able to give \$1,000 or more. The help and active participation of every Council member is of extreme importance.

D. Action to be taken

1. To provide a nucleus for the patrons and special prospects phase of the drive, each Council member will endeavor to interest and enroll two members, preferably both in the patron (\$500) category, but at least as sponsors. A "sales" kit will be sent very shortly in a separate package to each member.
2. In addition, the initial program will be undertaken in three areas:
 - a. Maine The committee is already organized and its members are planning a kick-off membership tea at the Gallery on February 14th, the occasion of the opening of the Rodin show.
 - b. New York During the spring the Council will hold a meeting for new members enrolled by the Council to build greater interest and enlist help in finding and enrolling special prospects, patrons and sponsor members.
 - c. Boston Messrs. Saltonstall and Vose will work with the chairman and Mr. Turner in the selection of a Boston chairman to spark a continuing program in the Boston area. Persons who attended Mr. Saltonstall's party for the Friends of Art are being consulted for suggestions as well as for participation in the membership program.

IV. FOLLOW-UP

- A. The chairman will enlist the assistance of Council members in carrying out various aspects of the program approved by the Council.
- B. Based on the consensus of members following the meeting, the Council will hold two progress report and planning meetings each year. The next meeting will take place in June, 1960.

V. CONCLUSION

A very sincere thank you to you all for taking time out of your busy schedule to attend this meeting and for your continued interest and help.

Sincerely,

Edith K. Jette

Edith K. Jette, Chairman

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Mr. E. Harvard Arnason

January 20, 1966

- 2 -

The above are included in the shipment that has gone out to you.

As we agreed, any additional pictures sold will be sent for your exhibition, willy-nilly. The biographical notes, incidentally, may carry — if you are listing the group exhibitions — the Hawaiian exhibition to be held here from January 26th to February 20th, or their inclusion on our list; only if you so desire. I know also that you received a complete set of photographs including one of her which we mailed to be sure that you had it in the event that it was not included in her group of photographs of the paintings. You have also received the new calligraphic painting which she made in time for your exhibition.

And so, if you will let me know what else you require, I shall follow through as of Monday, the 25th. Incidentally I am sorry that you and Elizabeth won't be here strutting around in your leic. The show should be fun, or rather the party on Monday afternoon.

My best regards.

Sincerely yours,

EGH:pb
Enclosures

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January 20, 1960

Mr. Felix Landau
Landau Gallery
702 North La Cienega Boulevard
Los Angeles 48, California

Dear Felix:

At last — this is now a little past midnight — I have a chance to write to you. It seems incredible that I have become a professional traveler. I have just returned from Washington and tomorrow I am going off to Utica, which I vow will be the last trip I make before April.

Again, I want to tell you that I have not changed my mind about the Zajac show. Incidentally, I received a letter from him several days ago stating that he was sending some additional material here. Meanwhile I am listing below the items I feel very certain about — particularly now that there are others en route or that will be en route. I have notes of six or seven additional sculptures but I am awaiting the photographs of the entire group, which will help me in my decisions. Those asterisked are certain, but I should like photographs of the others as well.

- ✓ *Letter Bearers 1958
- ✓ *Easter Goat #1 — CATALOGUE ONLY
- ✓ *Goat in Stakes #2
- ✓ *Metamorphosis #11 on #1 OUT
- ✓ *Apparition #2
- ✓ *Metamorphosis #3
- ✓ *Metamorphosis #4
- ✓ *Portal
- ✓ *Small Bull
- ✓ *Escort #5
- ✓ *Escort #7
- ✓ *Metamorphosis #10

Under consideration

- Easter Goat #2
- Big Bound Goat 1958 OUT
- Lamb in Repose 1958
- Deposition 1958
- Goat in Stakes #3
- Apparition #3 OUT
- Metamorphosis #8
- Man with Bird
- Escort #4 OUT

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Philadelphia • New York • Chicago • Detroit
Boston • San Francisco • Hollywood • Honolulu

N·W·AYER & SON INC.

West Washington Square, Philadelphia 6
WAlnut 5-0100

Miss Edith Halpert
Downtown Gallery
32 East 51 Street
New York City, N. Y.

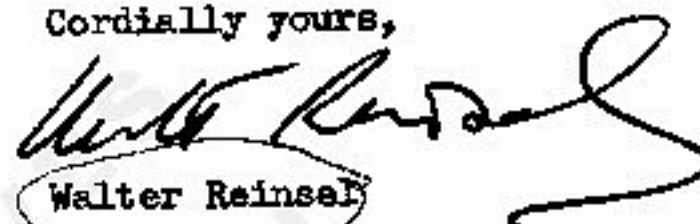
Dear Miss Halpert:

Today I had a letter from Abe Rattner asking me to review the Container project with you.

Since I will be in New York Friday, I wonder if it wouldn't be a good idea to see you then. I will bring along the layout with his sketch and our correspondence.

Will phone you Friday for an appointment.

Cordially yours,


Walter Reinsel

WR:gb
January 26, 1960

Walt sketch to Hor

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January 26, 1960

Mr. Allen T. Schooner, Curator
 The Cincinnati Art Museum
 Contemporary Arts Center
 Cincinnati 6, Ohio

Dear Mr. Schooner:

As you probably know, Mr. Robert S. Johnson of 2650 Grandin
 Road purchased from your rental gallery Max Weber's **FIGURE
 OF WOMAN**. The price was \$250, but he stated in his letter
 that he would prefer to give the museum the 10% commission
 directly and thus sent us a check for \$215.

Won't you please let me know whether this is satisfactory
 and whether the payment has been made to you.

Thank you for your cooperation, and best regards.

Sincerely yours,

EGM:ph

ALFRED VAN LOEN Studio . 364 Bleecker Street . New York City 14 . CH 2-0460

January 30, 1960

Miss Halpert
The Downtown Gallery
32 East 51st Street
New York City

Dear Miss Halpert:

Rabbi Leonard Stern and I like to express to you
our appreciation for your kind cooperation.

The work of William Zorach and Ben Shahn certainly
will highlight our planned show, "Judaism in ART".
All works in the show will be insured from the
moment of pick-up until the moment of return, and
I will take personal charge of transportation.
The show is planned for February 21st through 28th,
works to be called for Fridays, February 19th.

I would appreciate if you will return the enclosed
card with titles, dimensions and prices, and also
how you would like to have The Downtown Gallery men-
tioned in our planned catalog.

Sincerely yours,

*Moses - Zorach
Pleades - Shahn*

Alfred Van Loen

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

SENDER
WAITING



TELEGRAPH ANSWER

STERN UNION TELEGRAM

W. P. MARSHALL, President

Telegrams in STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

SYMBOLS

DL = Day Letter

NL = Night Letter

International
Cable Telegram

1960 JAN 29 10:50 AM

NA059 PD AR MINNEAPOLIS MINN 29 1050AMC

MRS EDITH HALPERT, DOWNTOWN GALLERY

32 EAST 51 ST

NEED TITLES DATES DIMENSIONS OWNERS OF TSENG WORKS
COMING LATER. SHOULD ALL WORKS NOT OWNED PRIVATELY
OR NFS BE LISTED AS LENT BY DOWNTOWN GALLERY? NEED
LAWRENCE ALLENS REPLY BY WIRE TODAY

MRS ROBT H MILLER WALKER ART CENTER

TSENG NFS

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

January 19, 1960

DECISIONS AND RECOMMENDATIONS
RESULTING FROM THE INITIAL MEETING OF
THE ADVISORY COUNCIL OF THE FRIENDS OF ART AT COLBY
NEW YORK CITY, JANUARY 14, 1960

I. WITH REFERENCE TO THE DEVELOPMENT OF A WORKING COLLECTION FOR THE TEACHING OF
ART AT COLBY

A. Approved objective

To provide both undergraduate and community students with the most comprehensive collection of originals from all periods and countries, with at least one work of quality from each.

B. Action to be taken

1. The Art Department will keep members of the Advisory Council informed of the most pressing needs for current and planned courses. Immediate needs include:

An example of Greek art

Examples from the early medieval period

Oriental art

2. With the help of members of the Council to be designated by the chairman, a Museum Acquisitions Program will be launched to locate and help the Art Department obtain on permanent or extended loan items of quality from leading museums which have stored surpluses in certain phases of art (Boston Museum with its Copleys; the Brooklyn Museum with its large Egyptian collection; the Baltimore Museum with its Matisse collection). The Colby Gallery has already been enriched by such loans from the Whitney Museum and the Metropolitan Museum of Art.
3. A winter loan program will be initiated in the State of Maine to bring to Colby's Gallery art treasures currently stored in the estates of summer residents. Mrs. Mellon will talk with Nelson Rockefeller's secretary about the possibility of a winter loan of items from the Rockefeller Seal Harbor estate.
4. With European masters all but unobtainable, the Council will follow a policy of seeking "fringe" art - the top quality work of lesser known artists.
5. A major objective will be the cultivation of the interest of private collectors.
6. The Acquisitions Committee will adopt the Wellesley plan of accepting most saleable items only on unconditional terms so that they may be converted to cash if not useable in the collection.

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TO MEMBERS OF THE ADVISORY COUNCIL

We know that when you contact a donor for an acquisition for the Colby Art Collection and receive a gift from them, there is always the problem of how to get it to Colby?

We have made the following arrangement to solve this problem.

If you will call Miss Rosvold

Berkeley Express and Moving Company

526 West Broadway

New York, N. Y.

Telephone---GRamercy 3-5310


tell her where and what the gift is, she will have it picked up and deliver it to a central point. From there it will either be brought to Colby by one of the various members of the staff who drive back and forth, or be shipped at stated intervals.

We are most appreciative of these contacts you are making and believe this will make your work easier.

Edith K. Jette
Chairman
Friends of Art at Colby

January 27, 1960

January 26, 1960

 Mr. Patrick T. Malone, Vice President
Richard L. Feigen & Company, Inc.
53 Division Street
Chicago 10, Illinois

Dear Pat:

Thank you for your letter and for your check which we received subsequently.

In referring to our records, I find that Richard Feigen sent us a check for \$1534.00 on October 27th, therefore making your current payment a duplication. At that time he told me he was purchasing the painting for his own collection and perhaps he intends to return the other one instead. In any event I am returning the check to you, unless it is customary in Chicago to pay twice for the same item.

I hope that since you are new in the dealer league, there will be frequent occasion for you to come to New York, and if so, do come in to see me. It will be so nice.

My very best regards.

Sincerely yours,

EGH:ph
Enclosure

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Box 547
Englewood, N.J.
January 31, 1960

Downtown Gallery
32 E. 51 St.
New York City

Gentlemen:

I have recently inherited an appraised Max Weber oil, 18X24 approx. Although this is unsigned, authoritative experts tell me it is a fine work of this artist. It is of the period around 1910 and is a still life of a table and fruit, etc.

I am curious to know if this painting has any value today, and possibly how much in saleable worth.

Would your experts be able to authenticate this painting and give me some idea of its true worth in the art market. If it is of interest, it could be left with you for sale if proper terms could be arranged.

Please write and tell me how you handle such a matter, and any other pertinent details you may want to tell me. Thank you for your help in this matter.

Very truly yours,
Key Lawrence
Key Lawrence



VASSAR COLLEGE 1861-1961
ONE HUNDREDTH ANNIVERSARY

ASSOCIATE ALUMNAE OF VASSAR COLLEGE
ALUMNAE HOUSE, Poughkeepsie, N. Y.

January 22, 1960

Miss Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Edith:

There is, indeed, an index to which you can refer, but are you prepared to wade through 19,000 names? The Vassar Alumnae Register (latest edition, 1957) lists all living and dead alumnae - alphabetically, by classes and by city.

Perhaps the simplest approach would be for you to check your list of major collectors against the Register.

Copies of the Register are at a premium (out of print), but if you are prepared to be accomodating, I can see that a copy is loaned to you for a couple of weeks. Let me know.

Regards,

Belle Krasne Ribicoff
Alumnae Festival Exhibition Committee

Mrs. Irving S. Ribicoff
56 Scarborough Street
Hartford 5, Connecticut

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January 27, 1966

Mrs. Martin Sargent
890 Washington Street
Bath, Maine

Dear Mrs. Sargent:

As I advised you during our telephone conversation — and I am most grateful to you for calling me — I was leaving for Utica that day and did not return until last evening.

Before I left, I talked with Marguerite Lorch, reporting our conversation. I suggested that she give it serious consideration and make the decision during the weekend. She called me this morning and agreed entirely with my suggestion, which follows. However, as an explanation, appropriate under the circumstances, I want to tell you why this decision has been made. You know, of course, that the Texas incident — also initiated by the Artists Professional League, aided and abetted by Colonel Alvin Owsley of Dallas, past national Legion commander, who organized the local American Legion, plus a committee called "The Minute Women" — constituted the reason why the bank rejected the sculpture which was to have been affixed to the facade of the new building. While the bank carried out its contract for the sculpture and paid for it, the publicity and the continuous attacks on Lorch, with the accusation of Communist party affiliation, affected Lorch so that he suffered a stroke. While it has been proved conclusively that he was at no time connected directly or indirectly with the party, the publicity which in each instance was organized by the Artists Professional League, the letters that were written by their members to Congressmen and to the Un-American Committee — which incidentally has just received a tremendous new appropriation — cannot be stopped by honorable citizens. To quote Senator Herbert Lehman from a statement published by the New York Times on May 2, 1956:

"We have seen Congress permit its chambers to be used as a privileged sanctuary for the launching of irresponsible assaults against the good name of perfectly loyal individuals and institutions."

I am adding a quote from the San Antonio News editorial of July 16, 1956, when the museum in that town had the courage to put on a large Lorch exhibition in the face of all the protests:

"Could these patriotic societies, innocents in the art world's bitter battle of laws, perhaps have lent themselves, unwittingly, to one more desperate effort by dishonest art

**PARK
GALLERY**

20960 Greenfield Detroit 37, Michigan Lincoln 8-8255

BERNARD R. COHEN DONALD F. MORRIS *directors*

January 20, 1960

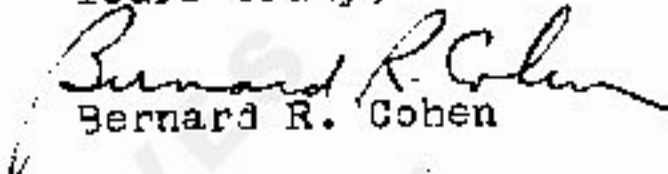
Mr. Lawrence Allen
The Downtown Gallery
32 E. 51st Street
New York 22, New York

Dear Mr. Allen,

I would like to know if there have been any new developments in your search for a copy of the "Passion of Sacco and Vanzetti" print which I ordered last December.

Things here are coming along well; I hope the same may be said for you. Stay well, and I'll see you the next time I'm in N.Y.

Yours truly,


Bernard R. Cohen

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**R
F&**
RUDER & FINN
INCORPORATED

January 22, 1960

Mrs. Edith Halpert
Downtown Gallery
32 East 51st St.
New York, N.Y.

Dear Mrs. Halpert:

Mr. Lionni and I were sorry we did not get a chance
to come to your gallery on Tuesday, as we had hoped.

We had a list of 8 or 10 galleries, and were unable
to get to all of them.

We tentatively selected from the works at the galleries
we did visit enough pieces for our first ad series.
We shall look forward, however, to giving you first
consideration when we run the second series.

Thank you very much for the interest you expressed.

Sincerely,

David Finn
David Finn

DF: rpd

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January 30, 1960

Miss Eliner Anderberg
Art Department
Book of the Month Club, Inc.
345 Hudson Street
New York 14, N. Y.

Dear Miss Anderberg:

Thank you for your letter which I found awaiting me on my return from a trip.

As I advised you, Artists' Equity and the dealers' organization made a ruling some years ago to the effect that any reproduction used by a "commercial" organization or actually by any publication other than the trade magazines and monographs on the artist would be subject to a charge varying from \$1000 to \$3000. In your case, I feel that since it is a related art, the minimum figure should be acceptable.

If this is agreeable, I shall send you a photograph, the price of which will be included, of course. I am referring to the Max Weber painting WIND ORCHESTRA.

I am leaving for another trip on Thursday but shall return Monday, the 25th. However, Mr. Lawrence Allen has a copy of this letter and will arrange for the photograph in my absence.

Sincerely yours,

ELApb

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Edith

MRS. E. M. JETTE
BURGESS HOUSE
SEBEC, MAINE

January twenty-first

Dear Mrs Halport:

Mr Jette and I are so sorry
we can't be with you on Monday
the twenty-ninth. The next business
has us tied here at the moment.

It sounds a most exciting show
and so hope it is still on when
we are down in February.

Sincerely,
Edith Jette

22 January 1960

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

This is the first in what I hope will not be too many letters asking your assistance in obtaining important missing information about titles, dimensions, dates and owners' addresses. I am sorry to burden you with these details but we are dependent on your knowledge and records.

I am listing the works selected, subject, of course, to the approval of the loans. Probably we will not end up with quite as many pictures by each artist, but we are making a brave try. Where complete information is available to us we have started writing for permission to borrow. We have tried to concentrate on museum collections to a large extent, feeling that institutions might be a little more relaxed about agreeing to the long loans; also, the fact is that so many first rate things from these artists have happily ended up in museums.

If you would simply annotate the blank columns where questions of size, date, photograph availability, and addresses of owners are asked, I would be grateful to you. On receipt of your reply we will make up loan forms for you personally, if you wish, as well as for the Downtown Gallery, following your indications of ownership or lending credits. With photos, if John Marin, Jr. would secure these for us, as he kindly did in an earlier request, we would be appreciative.

Incidentally we are also fishing for the use of good color plates of some of the pictures for the catalogue and wonder if you can give us any leads.

The O'Keeffe list is still incomplete. I understand that she is in New York now and is looking over the list of choices I indicated as a result of my visit with her. By the way, the trip to New Mexico was wonderful and I thoroughly enjoyed meeting O'Keeffe. She was not really uncooperative, merely independent and not necessarily wild with enthusiasm over the show. But then she is a smart enough woman to want to show only her best work and I think she will come through. I told her that all of the shipping would be handled by Shumm and that we would take the utmost care with her things.

I will be writing for more information on other pictures, mostly asking about a few more photographs. Harvey is completely informed about the progress of the exhibition, and undoubtedly will be seeing you next week in New York. We came up with a title, a joint effort, that seems to describe the show and still not impose a label on the group. It is, THE PRECISIONIST VIEW-in American Art." Then there's "THE NEW IMAGE OF PRECISIONISM-UNDER GOD!" as a strong second.

Sincerely yours,

Martin

Martin Friedman
Curator

ing information regarding sales transactions, responsible for obtaining written permission and purchase involved. If it cannot be a reasonable search whether an artist or ing, it can be assumed that the information of 60 years after the date of sale.

To Members

- 2 -

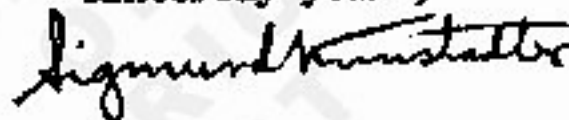
February 1, 1960

received after this date cannot be accepted. The museum must take care of many details such as writing to the various artists and galleries from whom work is being invited; insurance coverage; shipping arrangements, etc., before the pictures and sculpture can be sent to Chicago.

For your information, following is a list of gifts from the Society for Contemporary American Art to the Art Institute of Chicago made during the past nineteen exhibitions.

1941	Little River by Francis Chapin	oil
1942	Pier on Sunday by James Lechay	oil
1943	Wellfleet Harbor by Julian Levi	oil
1944	The Artist Looks at Nature by Charles Sheeler	oil
1945	The River by O. Louis Guglielmi	oil
1946	The Last Supper by David Aronson	oil
1947	Quadrangles in Two Planes by I. Rice Pereira	oil
1948	Mine Disaster by Ben Shahn	casein
1949	Sarabande by Kurt Seligmann	oil
1950	"(3x5) Plus 1", by Alexander Calder	mobile
1950	Number Five by Boris Hargo	oil
1951	YO + U by Matta	oil
1952	Beach Scene by David Smith	steel sculpture
1952	Blue Rhythm by Hans Hoffman	oil
1953	The City by Gregorio Prestopino	oil
1954	Construction by Sidney Gordin	brass sculpture
1955	Grayed Rainbow by Jackson Pollock	oil
1956	Black Chart by George Mueller	oil
1956	New York, 1956 by Hedda Sterne	oil
1957	Homage to the Square: Light Passage, 1956 by Josef Albers	oil
1958	City Landscape by Joan Mitchell	oil
1959	Rite by Philip Guston	oil

Sincerely yours,



SIGMUND KUNSTADTER
President

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1/2 mile from the nearest neighbor. It is warm inside, and beautiful outside — overlooking a "finger lake" — 50 miles from the Straits of Mackinac — about 27°. Eva and I are here for a week of rest, read and winter air.

I am happy that you liked the catalogue, and that the absurdities of the society irritated you as much as they did me. I return to St. Louis

1960 FEB 5 10 11 AM

7000 10 11 AM 1960

February 5, 1960

Mrs. Abraham Ratner
83 rue de la Tante Isidore
Paris 14, France

Dear Esther:

Simultaneously with the receipt of the Ayer correspondence from you, Walter Reinsel paid me a long visit. Incidentally, he is a constant caller at the gallery as his interest in art is authentic.

He brought Abe's original sketch and we discussed the whole project in great detail. Although you and Abe seem to feel that what Ayer had in mind was a window, Reinsel assures me such is not the case under any circumstances. Basically whatever is produced for Container Corporation is for color reproductions in the various magazines where their advertisements appear. From time to time an exhibition of the original works of art is sent around to several museums or other institutions. Thus, no permanent or fixed object can be considered at any time. In other words, what is desired is either a painting in whatever medium the artist chooses or, in the case of Abe, possibly a panel in glass, not to exceed 35 x 12 1/2 inches in size.

After the long conversation with Reinsel, I telephoned Mr. Horn of Rambusch Decorating Company and after he examined the original sketch in color, he telephoned me and stated that he could execute it in glass in the size specified for approximately \$800. He felt too that it was not necessary for Abe to supervise the job as the sketch gives him sufficient material to work with. On the other hand, if Abe would desire to supervise it, possibly the job could be somewhat postponed until his return.

My suggestion is one of the two following alternatives: 1) for Abe to accept the original fee of \$1000 and execute a painting as specified; 2) have N. W. Ayer & Son pay Rambusch directly the sum of \$800 or more, plus the final frame and protection during transportation from exhibition to exhibition. In the latter case, instead of executing the painting, Abe would blow up the sketch to 35 x 12 1/2 inches to serve as the cartoon for Rambusch. His responsibility would then be ended. Thus, in lieu of the painting, he would make the cartoon for the \$1000. Reinsel agreed to make the blow-up to the right dimensions so that Abe could merely add the color from the original sketch which would be sent to him unless a color transparency would serve the purpose as well.

Please discuss this with Abe and write me immediately as to whether he wants to return to the original idea of executing a painting from the sketch or whether he wants this done in glass by Rambusch. There is no need to extend your stay in Paris for this job as basically it will cost approximately \$800, plus shipping and insurance, and whatnot,

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

TIME

THE WEEKLY NEWSMAGAZINE

TIME & LIFE BUILDING
ROCKEFELLER CENTER
NEW YORK 20
JUDSON 6-1212

February 3, 1960

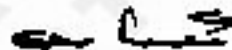
Gentlemen:

We appreciate the care you have taken to keep TIME's Art Section informed of your art exhibitions and sales during the past years.

Unfortunately, it is often impossible to run a color spread on a particular artist or artists because the color processing takes one to three months, and we often have not been informed about a show until one or two weeks before.

Therefore, we would appreciate knowing at least two months in advance of your most important shows.

Cordially yours,



Alexander Eliot
Art Editor

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**FIVE
MILE
RIVER
GALLERY**
ROWAYTON

CONTEMPORARY ART

JOAN WILSON ANNE ROSE DALLAS ERNST

TEMPLE B-6775

101 ROWAYTON AVENUE
ROWAYTON
CONNECTICUT

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 4, 1960

Mr. Charles Sheeler
Dows Lane
Irvington-on-Hudson
New York

Dear Mr. Sheeler:

We are opening an art gallery in this area in early spring and it is our intention within the framework of exhibiting and promoting fine art to place special emphasis on the graphic arts and drawings.

In my conversations with Miss Una Johnson, she mentioned your name with which I was, of course, familiar. We would indeed be very pleased if your outstanding contributions could be represented in some of our exhibitions. Any arrangements you may have with a gallery, we would naturally respect.

Judging by the response of other well-known artists, we expect to have a representation of the finest in the field.

We will be opening in March and would very much like to hear from you.

Sincerely yours,

Dallas Ernst
Dallas Ernst

e/e

2629 South Dearborn Street
Chicago 16, Illinois

January 19, 1960

Mrs. Edith G. Halpert
Downtown Galleries
32 E. 51st Street
New York-22, New York.

Dear Mrs. Halpert:

This is to thank you for the invitation extended to Mr. Guthman for the preview reception of 7 Artists in Hawaii for Monday, January 25th.

Mr. Guthman is in Europe and is not expected back until the middle of February and will, therefore, be unable to attend.

Very truly yours,

D. W. Yost

D. W. Yost.

Secretary to L. S. Guthman

DWY/w

ART MUSEUM OF THE NEW BRITAIN INSTITUTE
56 LEXINGTON STREET NEW BRITAIN, CONNECTICUT

SANFORD LOW
DIRECTOR

MRS. WILLIAM E. BENTLEY
CUSTODIAN

R. E. PRITCHARD
CHAIRMAN ART COMMITTEE

1/22/59

Dear Edith,

Thanks for your previous invitation for "7 Artists in Hawaii". Being a Hawaiian boy(?) myself, I would certainly like to catch this occasion but alas as I have classes all the next day. Wish you would have an opening on a Friday sometime! Will try to see the show before it closes. Extend my "Aloha nui loa" to any of the artists present.

Sincerely,
Sanford Ballard Dole Low

61 Vista Avenue
Medford 50 Mass.
February 2, 1960

Dear Miss Halpert -

Why a letter from a stranger? It goes back several years to a very interesting item about you in Time Magazine. I hope you have been most successful with your weather-vane molds.

Possibly you will not use all of them. I would be very interested in securing some if you could at all part with any.

My interest in part is to prepare for retirement. Also I would like to develop some endeavor that could be a family venture. I have two very capable sons and a daughter who completed four years at the Boston Museum School to become a silversmith.

Could you find time out of a busy day to reply? It would be very much appreciated.

Sincerely,
Lawrence J. Curcio

January 20, 1960

Mr. Sylvan Lang
1500 Milan Building
San Antonio 5, Texas

Dear Sylvan:

It was nice talking to you although I was a little slow on the trigger since I was in Washington for several days and did not return until Monday when I called you.

I certainly appreciate the frankness expressed in your letter and the sense of responsibility you expressed.

For your information, I have the same sense of responsibility and certainly would not want you to keep the painting unless you can enjoy it in your own home in a favorable spot where it can be seen to advantage, both for the picture and for the Lang family. Of course I realize that it is very large, but in my enthusiasm for the picture I did not consider the size whatsoever. Now that you enumerate the size of your walls, I realize how utterly foolish it was of me to even suggest it. Thus, please feel no sense of responsibility or embarrassment, but send the painting back at your earliest convenience. In this instance, because I slipped up also, I shall assume the shipping expense for the return, but please return it on your policy until we wire you upon its safe arrival.

I certainly would not want any other collector to have it, as you know how strongly I feel about placing a painting in the right home. Thus, do not take the trouble of trying to dispose of it for me. As a matter of fact, the price applied only to you and I would not let it go for that even to a museum — knowing how Stuart feels about the distribution of his paintings. Even for bookkeeping purposes it would be preferable for me to send you a credit. Later on, if Meloy Institute shows interest, I would prefer to have it go through as a new transaction, particularly as we had some special arrangement about it. Just consider it a canceled sale and ship it to us at your earliest convenience.

As I advised you during our conversation, Stuart is working on a smaller canvas. I don't know what it is but I shall let you know the moment it arrives or shall send you a transparency

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February 2, 1966

Mr. Nicholas Brown
The Leicester Galleries
Leicester Square
London, W. C. 2, England

Dear Mr. Brown:

Would you be good enough to let me know when you plan to return the balance of the Shahn drawings and prints so that we may make plans accordingly. We should receive sufficient advance notice with all the papers, et cetera, a procedure with which you are more familiar than we are.

It has been very nice working with you and I hope we will have occasion to repeat the experience in the near future.

Sincerely yours,

EGH:pb

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Mr. Sylvan Lang

January 20, 1960

- 2 -

so that you may have a first crack at it. Again, you won't hurt my feelings if you say no at the time.

I repeat that I pick my clients for specific pictures and would prefer to continue doing so. You know, too, how fond I am of Mary and you and please be assured that you will get something you like eventually and something that will fit the scale of your house.

My very best regards.

It was nice to hear from you and I am glad to hear that you are well. I hope you are enjoying the winter weather. I will be in touch with you again soon.

Billings

I certainly appreciate the information you have provided and the sense of responsibility you express.

For your information, I have the same sense of responsibility and certainly would not want you to keep the painting unless you can enjoy it in your own home. It is a beautiful piece and I am sure you will enjoy it. I realize that it is a very large and expensive piece and I am sure you will appreciate it. I will be in touch with you again soon.

I certainly would not want any other collector to have it, as you have been strongly interested in it. I am sure you will enjoy it in your own home. It is a beautiful piece and I am sure you will appreciate it. I will be in touch with you again soon.

As I advised you during our conversation, I don't know what it is but I will let you know the moment it arrives or shall send you a replacement.

January 26, 1950
(dictated Sunday,
January 24th)

Mr. Walter Werner
The Michael Hoffman Fuel Company
170 White Street
Danbury Connecticut

Dear Walt:

So, I now have a new competitor — and right in my own back yard.

Seriously, I am very much impressed and think you are performing a worthy service. I saw not only the catalogue which you were good enough to send me but also the reproduction, etc., in The Northern Bee.

I just got through hanging the show downstairs, having returned from Utica just an hour before the hanging. Thank heavens, this will be my last trip until April or May, as this dashing about the country and all the way to Honolulu has really tired me considerably. It will be nice to stay at home and attend to my own knitting.

I certainly hope that you and Charlotte will be at the party tomorrow. It should be great fun and the exhibition is really a very exciting one. I hope, too, that one of these days your visit will not be for just a few moments but that you can stay and have dinner with me, etc. Meanwhile, my best regards to you-all.

Sincerely,

EW:pb

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February 5, 1966

Miss Kay Lawrence
Box 547
Englewood, New Jersey

Dear Miss Lawrence:

Although I should very much like to see the painting attributed to Max Weber, as dealers we do not make a practice of authenticating or evaluating them. On the other hand, if you wish to sell the picture and have set a price on it, we shall be very glad to consider it if you will send it in for our consideration.

I hope this arrangement is satisfactory to you.

Sincerely yours,

EMH:pb



HIRSCHL & ADLER
Galleries inc.

21 East 87th Street, New York 21, N.Y. Cable Address "HIRAMART" - Telephone: LEhigh 5-8810

NORMAN HIRSCHL
A. M. ADLER

FINE PAINTINGS
APPRAISALS
RESTORATION

January 25, 1960

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st St.
New York 22, N.Y.

Dear Edith:

It was so nice to see you the other day at Mrs. Melin's apartment. I am only sorry that Abe and I did not have the chance to spend a little more time with you.

I hope you will excuse both of us for not having gotten in touch with you or your brother-in-law again concerning the exhibition, since we have been literally snowed under with work concerning our Robert Henri exhibition, and the marriage in Abe's family of his daughter, Ann, which occurs on February 14th. Both of these things have kept us stepping, and I must confess that we just have been derelict in not following up your very kind offers to put us in touch with your brother-in-law and to get the exhibition "on the road".

We are still just as much interested as before and we will certainly get in touch with both of you again right after the wedding.

With my very kindest regards, in which Abe joins me, I am,

Sincerely yours,
HIRSCHL & ADLER GALLERIES, INC.


Norman Hirschl

NH:mel

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, President

1201

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International Letter Telegram

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NA 125 PD=RB WASHINGTON DC 29 327PME=

MRS EDITH HALPERT=

1960 JAN 29 PM 4 18

32 EAST 51 ST=

ACCEPT WITH PLEASURE FOR 630PM AND DINNER MONDAY EVENING.
HAVE THEATRE ENGAGEMENT LATER MANY THANKS=

ALICE STRONG=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Jan. 19, 1960

Mr. Edgar A. Whiting, Director
Willard Straight Hall
Cornell University
Ithaca, N.Y.

Dear Mr. Whiting:

Below is a list corresponding to the photographs
enclosed.. including prices.

1. Ben Shahn

"The Threefold Search For 1959 Tempera 58x18 \$4500.
-Understanding" Mural Study

"1943" A.D. 1943 Tempera 27 1/2 x 30 1/2 3500.

2. Yasuo Kuniyoshi

"Eve in the Garden of Eden" Cassin 68x36 1/2 2750.

"My Fate is in Your Hand" 1950 Oil 24x40 5500.

3. Marsden Hartley

"Church At Head Tide #2" Oil 22x28 5000.

The Corcoran Gallery of Art

Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

January 19, 1960

METROPOLITAN 6-3211

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

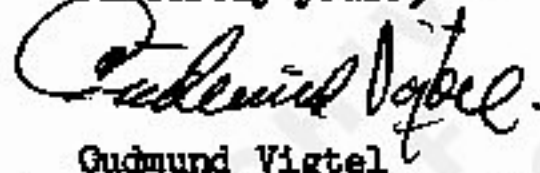
I am enclosing the catalogue foreword which you corrected to explain, at least in part, the grievous mistake in dates. All copies are being corrected and attached you will find our request to the Washington Post for corrections. We are shipping the 250 copies you wanted to the Downtown Gallery.

The minor improvements on the installation which you suggested to Mr. Dorra have been made. You will be interested to know, incidentally, that the matter of concealing the sign "American Drawings" over the entries to the folk art room was taken care of on Saturday already.

No doubt Mrs. Baum has told you about the good review in the Sunday Post. We will send you copies of that and the story in the Sunday Star.

With best regards,

Sincerely yours,



Gudmund Vigtel
Assistant to the Director

GV/s
Encl.

MARTIN E. KILPATRICK
WELBORN B. CODY
ERNEST P. ROGERS
DEVEREAUX F. MCCLATCHY
LOUIS REGENSTEIN, JR.
HARRY S. BAXTER
A. G. CLEVELAND, JR.

GEORGE B. HALEY, JR.
THOMAS C. SHELTON
BARRY PHILLIPS
HARRY J. MEHRE, JR.
WILBUR BRANCH KING
MILES J. ALEXANDER
HAROLD E. ABRAMS
ROBERT S. HUNT
WILLIAM W. COWAN

SMITH, KILPATRICK, CODY, ROGERS & MCCLATCHY

HURT BUILDING
ATLANTA 3, GEORGIA
February 2, 1960

HAROLD HIRSCH
(1881-1959)
MARION SMITH
(1884-1947)
A. STEVE CLAY
1906-1948

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Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you for the statement of exhibitions and reproductions of "Victory". I am sending you herewith my check in the amount of \$600, which is 20% of the bill, and I will arrange to pay the rest off in the next five or six months.

Both Helen and I want you to know how much we enjoyed meeting you and how much we appreciated your graciousness while we were in New York. We are excitedly and impatiently looking forward to March and the arrival of "Victory".

Sincerely yours,

Louis Regenstein, Jr.
Louis Regenstein, Jr.

LR:esm
Enclosure

FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

OLympia 2-1444

January 22, 1960


Dear Edith:

Thank you for your letter of January 20. Under separate cover I am sending you the photographs you requested. Please note that "Deposition" and "Goat In Stakes #1" which are on your "under consideration" list, are currently at the Chicago Art Institute. We have already requested them to ship them to you. Also "Easter Goat #1", although available for exhibition, is not for sale.

As I wrote you, I will be in New York the first week in February and then we can clear up everything else. I appreciate very much your sending the copy of Jack's letter.

Best regards,

Sincerely yours,


Felix Landau
Felix Landau Gallery

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

FL:mmm

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February 2, 1960

Great Neck Storage Co., Inc
P. O. Box 406
Great Neck, Long Island

Gentlemen:

Will you kindly pick up a large painting at

Mr. Selig Burrows
96 Merrivale Road
Great Neck, L. I.

and deliver to

Fine Arts Conservation Co
305 East 47 Street
New York City

As you were not able to give me a specific date, will you kindly telephone Mr. Burrows' home before making the pick up so that someone will be there to give you the painting.

Thank you

February 2, 1960

Mr. Charles Mann
79-15 35th Avenue
Jackson Heights 72, New York

Dear Mr. Mann:

Thank you for your letter.

I am greatly flattered with your request and although I should very much like to cooperate with you I have avoided any publication involving me personally. The Archives of American Art connected with the Detroit Art Institute will receive all the pertinent correspondence with artists, museums, collectors, etc., dating from 1926. This will provide a record for the future for anyone interested in the period involved which starts with the depression, continues through World War II, and into the present American boom. After all, it is the artists who are of consequence and I feel strongly that the accent should apply to them rather than to those who are on the periphery.

If there is anything I can do to be of assistance in any other project, I shall be delighted to cooperate.

Sincerely yours,

KGH:pb

Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

20 January 1960

Dear Edith:

What a nice letter. Thank you very much. I did not want to intrude on you at the Corcoran, but I found both the folk and modern art sections of your collection intriguing and beautiful. My excitement was caused by seeing the portrait of the Cooperstown girl. The painting is a nice missing link in the life and times of our mutual friend, Ammi Phillips. Not being sure that you have received the Eagle article on Phillips, I am enclosing it with this. Cooperstown would be the farthest north town in New York for him to have plied his trade. I know of no other portraits from that area, but acquaintance with your portrait will send me looking for other Phillips paintings there. With this exception, all the other known subjects of his portraits lived within a magic rectangle bounded on the north by Troy, on the south by Kingston, on the east by the Berkshire Hills, and on the west by the Hudson.

I should be more than grateful if you could spare me a photograph of your enchanting little girl.

Both Luke Battle and I expect to get to New York sometime in February, I hope that you will have time to get together with us then. Until then, my very best good wishes.

Sincerely,

Mary

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February 5, 1966

Mrs. Paul Todd Makler
612 Zollinger Way
Merion, Pennsylvania

Dear Mrs. Makler:

I was rather surprised, and pleased, to learn about your plans for opening an art gallery in Philadelphia. The town needs a good one and your combined enthusiasm for art and artists is undoubtedly the major requirement.

If I can be of any help, please let me know. In any event, I hope that you and Dr. Makler will continue visiting the gallery when we can discuss ideas from time to time.

Good luck.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, respondents are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 60 years after the date of sale.

JACK LAWRENCE

February 3, 1960

BONHOMME, Leon	Woman in Blue	
CLOAR, Carroll	Blue Wall	700.00
DAVID, S. S.	Peanuts Behind Glass	450.00
DAVIS, Stuart	Natural Scene	950.00
DEMUTH, Charles	Turkish Bath	1000.00
DEMUTH, Charles	Man With Newsboy	900.00
ESKO, Mary	Silhouette	150.00
GORKY, Arshile	Still Life	750.00
GRAVES, Morris	Bird	800.00
GRAVES, Morris	Flower and Bud	900.00
HARNETT, William	Flute and Times	5000.00
KUNIYOSHI, Yasuo	Lover's Pike	7500.00
KUNIYOSHI, Yasuo	Cow	75.00
KUNIYOSHI, Yasuo	Cow	75.00
LAUTREC, Toulouse	May Milton	
LAUTREC, Toulouse	Eglantine Troupe	
MARIN, John	Approaching Thunderstorm	600.00
O'KEEFE, Georgia	Jack-in-the-Pulpit	1200.00
O'KEEFE, Georgia	Front of Ranchos Church	3000.00
OSBORN, Robert	Conformist	150.00
OSBORN, Robert	The Legionnaire	350.00
PASCIN, Jules	Mother and Daughter	
PASCIN, Jules	Bordello Interior	900.00
PASCIN, Jules	In the Country	900.00
PASCIN, Jules	Young Girl in Chemise	3000.00
PASCIN, Jules	Sleep (Reclining Woman)	3000.00
PASCIN, Jules	Resting	1500.00
RATTNER, Abraham	Moses in Burning Bush	4500.00
SHAHN, Ben	Laissez Faire	450.00
SHAHN, Ben	Friend Portrait	2000.00
SHAHN, Ben	Te Deum	450.00
SLOAN, John	Easter Eve	50.00
SLOAN, John	Fun, One Cent	50.00
SLOAN, John	Turning Out The Light	50.00
SLOAN, John	Sculpture in the Square	50.00
TAMAYO, Rufino	Woman Arranging Hair	3500.00
WEBER, Max	Looking East	2500.00
WEBER, Max	Interior	1200.00
WEBER, Max	Rehearsal	5000.00
ZORACH, William	Young Girl	1000.00
ZORACH, William	Serenity	2500.00
KUNIYOSHI, Yasuo	White Chemise	6500.00
Early American	BOOSTER Weathervane	500.00
Early American	ANGEL Weathervane	150.00
Early American	HORSE Weathervane	150.00

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MICHIGAN STATE UNIVERSITY EAST LANSING

DEPARTMENT OF ART

January 19, 1960

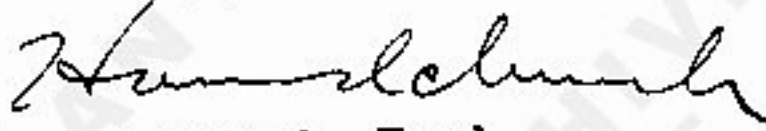
Miss Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

Thank you very much for replying to my letter
addressed to Ben Shahn and directed through your
gallery.

In order for our summer school brochure to be
circulated in time, we will not be able to wait
for word from Mr. Shahn. We might add however
that we have long been interested in having
him here on a limited basis and I shall look
forward to the time when, either during another
summer period or for a ten-week quarter during
the year, we might have him as artist-in-residence.
I hope you will help us to "swing" such a plan
when the time comes.

Sincerely,


Howard Church, Head
Department of Art

jb

P. S. I will try to stop in to chat with you a
moment next week, when I will be in New York for
the College Art meeting.

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February 2, 1960

Mrs. Joseph L. Tucker
102 Aberdeen Place
Clayton 5, Missouri

Dear Mrs. Tucker:

Thank you for your letter.

As you can see from the names of the artists listed below, we do not represent Morris Graves but my enthusiasm for his work has encouraged me to purchase paintings from time to time when I find examples I like particularly. We still have in our "tucked-away department" two paintings of which I shall send you photographs with all the particulars as soon as the photographer delivers prints to us.

I am very pleased that you continue enjoying your Demuth. It is always gratifying to be so advised.

Sincerely yours,

ZGH:ph

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February 5, 1960

Mr. Martin Friedman, Curator
Walker Art Center
1716 Lyndale Avenue South
Minneapolis 3, Minnesota

Dear Martin:

No doubt Harvey Arnason will tell you what a hectic life I have been leading since the receipt of your two letters. When I returned from my trip to Honolulu and Los Angeles I found the greatest avalanche of mail and messages and with the daily activities in the gallery it took me weeks to clear the files. In between, I went off to Utica where I juried a show at the Munson-Williams-Proctor Institute, returned to open the Hawaiian exhibition, and subsequently entertained a number of the College Art Association visitors.

I am just about getting back to work again with a loaded folder to greet me.

Within the next few days you will get detailed replies to all your queries and the photographs you requested. Furthermore, if you don't mind awfully, I should like to add some comments, particularly in relation to the selection of O'Keeffe's. You probably know that she is working with Dan Rich on a large retrospective to be held at the Worcester Museum and is therefore trying to concentrate her major examples — confidentially speaking — for this event. I should like to suggest several substitutions, if I may. If you prefer to concentrate on your group, don't hesitate to say so.

Of course it would be wonderful if you could be in New York and spend a few hours with me and the photograph books for a general review. On the other hand, I have no desire to interfere with your selection. Incidentally, what happened in relation to Gaglielmi; whom you had on the list originally and who really belongs in this context?

Meanwhile I will be sending you the data you requested.

And so, my very best regards.

Sincerely yours,

EGH:pb

L

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Would you please put me
on your mailing list for
exhibits & catalogues etc —
I am very much interested

Mrs. Rose Gimbel Stecker
The Drake - 1512 Spruce St.
Philadelphia 2, Pennsylvania

Thank you

H A R R Y N . A B R A M S
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Publishers of Fine Art Books

6 WEST 57TH STREET, NEW YORK 19, N. Y.

February 4, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st St.
New York 22, New York

Dear Mrs. Halpert:

Re: Monograph - Ben Shahn
by James Thrall Soby

Just for the record, we would appreciate your permission to include in the above monograph, the following Ben Shahn of which we have the black and white photos and which are in your collection:

World's Greatest Comics - 1946

Anger - 1952

J.B. Is God - 1958

I am enclosing a duplicate of this letter which I ask you to please sign and return, indicating exactly how you want your pictures credited.

Sincerely yours,

Barbara Cohen

BC
Enc.

Permission Granted:

Credit: _____

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February 8, 1960

Mrs. Serge Gor
627 North Alisal Street
Santa Barbara, California

Dear Regina:

It was so very nice to hear from you.

Like Michael, I have been a constant traveler and all my mail accumulates until I have a free evening to attack the large folder.

My second trip to the U.S.S.R. was very concentrated in one direction as I had to act as curator of the Art Exhibition at the American Fair in Moscow. My hours were something over 18 a day and I saw very little else. However, I came in contact with hundreds of thousands of people, literally. I was very pleased that I learned sufficient Russian not only to understand what was being said but to converse fluently if ungrammatically.

Your reference to the cold spell in Santa Barbara is the first admission I have heard from a Californian. On my return from Honolulu in late December I stopped off in Los Angeles for three days and experienced what the "natives" called the first rainstorm -- and believe me it poured -- in ten months. However, in between cold spells and rain the weather is superior to New York's.

Naturally I am very pleased that the few garments were useful during the cold spell. I hesitate to send you winter garments as they might be useless, but in the future I will bear this in mind. In the summer I am in the country (when not in Russia) and have little occasion to wear dresses as slacks and shorts are much more comfortable out in the woods.

I hope you have continued in good health and that I shall hear from you in the near future. My very best regards to you and your husband.

Sincerely,

BGH:ph

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January 25, 1960

The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Att: Miss Edith G. Halpert

Dear Miss Halpert:

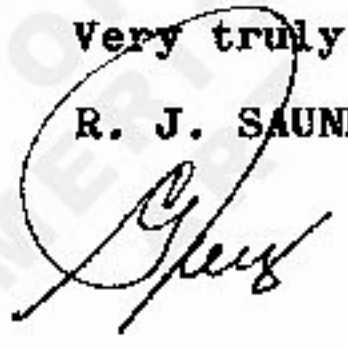
When we received your letter of January 20th, we checked the customs papers again to determine what description was used on the sculpture on which duty has just been assessed.

Unfortunately, it is impossible to tell this because no invoice was received and an invoice was prepared which merely showed a bronze sculpture and this was all the information we had at the time entry was made. It will possibly assist you if you know that this shipment must have been rather a small piece, since it came in by parcel post and the actual arrival date was April 13th.

Please let us know what you intend doing about this matter.

Very truly yours,

R. J. SAUNDERS & CO., INC.


A. C. Priemer

ACP/jb

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BERLIN, CONNECTICUT

-2-

seems to me to fit the logic of the situation, but it may be that I'm too close to the logic of my own situation. Anyway, I'm so hot on doing the book that I am extremely amenable to suggestion, but I do urge you to consider this arrangement.

what To get on to more intrinsic matters. I think we agree that the book should focus not on the glittering personality of the dachess -- enough of that glitter will come through no matter we do to hold it back -- but on the achievement of the Downtown Gallery in the various fields of its operation. Through that story will naturally come a good deal of the history of 20th century American art and of that century's awakening to certain parts of its heritage. In telling the story of this century's American art, a lot of very rich material on the personalities of artists and their lives will be used, but I think this should be held in subordination to their work. Same goes for collectors, museums and other dealers. Wherever possible, anecdotal material should be made to pay its way by supporting or illustrating a point. Inevitably emerging from a solid historical structure will be your considered opinions and comments, your point of view, on just about the whole of the world of art. Happily I share the opinions, having derived them from your work to a large degree. I don't think the book should hesitate to argue and even attack where that is called for, as in Abstract Opportunism, Government in Art, the museum as dealer, the dealer as space renter and other subjects dear to our hearts. But in every case this should arise naturally from the material. I think we might consider, after laying in a minimum of basic who, where, when, what, why, organizing the bulk of the book by subject rather than by year. A lot of art books are written with the idea that you have to be dull to be serious. Mrs. Saarinen in general simply reversed the usual procedure. I think our motto is Serious and Lively. We can put that into Latin or better, Yiddish. By the way, one title we should consider is Sho'gun -- my Yiddish spelling is lousy, I mean the word for Matchmaker. It could lead us immediately into the nature of a gallery, profusely illustrated.

Write or call as soon as you can. I'm ~~completely~~ at your disposal. Once we get under way I plan to do nothing, except the New Republic piece every two weeks, until we finish the book.

else
that is.

Sincerely,

Frank

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